THE ATHARVA VEDA

VRĀTYAKĀṆḌA

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THE SERPENT POWER

BY

ARTHUR AVALON

(SIR JOHN WOODROFFE)

The Serpent Power is a description and explanation in fuller detail of the *Serpent Power*—Kundalini Shakti—and the yoga effected through it, a subject occupying a pre-eminent place in the Tantra Shastra. It consists.of a translation of two Sanskrit works "Shat Chakra Nirûpana" (description of and investigation into the six bodily centres) and "Pâduka Panchaka" (Five-fold foot-stool of the Guru). To it is appended a translation from the Sanskrit commentary by Kalicharana. To the translation of both the works is added some further explanatory notes by the author.

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THE ATHARVA VEDA

VRĀTYAKĀṆḌA

WITH

S'RUTIPRABHA COMMENTARY

IN ENGLISH

151

BY

HON. SRI SAMPURṆĀNAND
Chief Minister, Uttar Pradesh

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ASYA VĀMASYA HYMN

(*The Riddle of the Universe*)

ṚGVEDA 1—164

SANSKRIT TEXT

With the Bhaṣyas of Sayana and Atmananda
and
With English Translation and Notes

BY

Dr. C. KUNHAN RAJA

Professor of Sanskrit, Andhra University, Waltair

People write about the ritualism of the priests as opposed to the free rationalism of the warrior class in India; the latter is also taken to be the beginnings of Buddhism. Indian tradition recognised no such antithesis between the priests and the warrior class, between ritualism and rationalism, even between Hinduism and Buddhism. The philosophy of the *Upaniṣads* and the ritualism of the earlier phase of the Veda (the original texts) formed a single harmonious unit, and the Upaniṣads simply interpret one side of this culture with the back-ground of ritualism.

The ritualism of the original Vedic texts has a very deep philosophical atmosphere permeating it, just as the rationalism and philosophy of the *Upaniṣads* grew up in a ritualistic setting. Asya Vāmasya hymn illustrates this point of view. The hymn is difficult, and it is not possible for the generality of students to understand the text without some help in the form of a commentary. The two commentaries available have been included in this edition, which will help the readers to some extent, together with the translation and notes of the author.

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PREFATORY NOTE

In June 1955 I was very happy to get a copy of a small book, the edition of the *Vrātyakāṇḍa* of the *Atharvaveda* with a Sanskrit Commentary called *Śrutiprabhā* by the Hon. Sri Sampurnanand, the Chief Minister of Uttar Pradesh, published by Messrs. Motilal Banarsidass of Banaras. I was very much impressed by the deep scholarship of the commentator and also by the facility with which he handles Sanskrit. Besides the commentary in Sanskrit, there is also a Hindi version in this edition. Later, the Hon. Sri Sampurnanand informed me that he has an English version also ready and that he desires to publish it. So I suggested the name of Messrs. Ganesh and Co. of Madras, who have made a name through their publications of many valuable books, especially the works of Arthur Avalon in the field of Tantric Literature. I was myself preparing an edition of the Philosophical Hymn of Dīrghatamas in the *Ṛgveda* (1-164) with the two ancient commentaries that are available and with my own English translation and notes, and this firm had taken it up for publication. The Hon. Sri Sampurnanand was kind enough to accept my suggestion and this firm undertook the publication.

I passed on the matter to the press only in January and Messrs. Ganesh and Co. were able to finish the printing in such a short time. The Vasanta Press, Adyar (Madras) has brought out the book so expeditiously, keeping up their high standard in all respects.

On behalf of the Hon. Sri Sampurnanand and on my own behalf I express sincere thanks both to the Publishers and to the Printers.

I am also very grateful to the Hon. Sri Sampurnanand for permitting me to associate myself with the publication of this very important work and to pass the proofs.

Andhra University C. KUNHAN RAJA
WALTAIR
20th March, 1956

INTRODUCTION

Before I make any observations about the Vratya Kanda, it would be desirable to say something about the Atharva Veda Samhita, of which it forms a part. It is an unfortunate fact that this book has been more consistently misunderstood and, therefore, misinterpreted by Western scholars than any other branch of Sanskrit literature except the Tantra. And since the opinion not only of people in the West but in modern India as well has been moulded by the writings of European students of Sanskrit, there is little cause for wonder that the Atharva Veda is looked upon with indifference, if not with contempt, as unworthy of serious attention and study.

Scholars who should know better very often dismiss it as a collection of charms and incantations. To them, the Atharva mantras reflect the fear of the elemental forces of nature, the feeling of impotence which assails man in the presence of those dark, powerful agencies which produce disease and death and his instinctive desire to propitiate these mysterious entities and, thereby, bring them at least under partial control. Such under-currents of feeling and attitude probably exist in all races at all times, particularly in the lower strata of society, and, alien though they were to Aryan culture on the whole, they could well have been a product of the gloomy forests which surrounded the Aryan settlements and the lurking enemies, human and otherwise who infested them. The Rik, the Sama and the Yajur Veda, on the other hand, were an expression of that buoyant spirit which

characterised the Aryan peoples who communed with their gods not as humble propitiants but as comrades. Prof. Weber says, "In the Rik there breathes a lively natural feeling, a warm love for nature; while in the Atharva there prevails, on the contrary, only an anxious dread of her evil spirits and their magical powers. In the Rik we find the people in a state of free activity and independence; in the Atharva, we see it bound by the fetters of the hierarchy and superstitions. But the Atharva Samhita likewise contains pieces of great antiquity, which may perhaps have belonged more to the people proper, to its lower grades, whereas the songs of the Rik appear rather to have been the property of the higher families." Plausible, as all this sounds, it is not possible for me to agree wholly with such statements and the arguments underlying them. It is no doubt a fact that the Atharva Veda contains a good deal of what are called charms and incantations. There are prayers for freedom from various diseases and relief from pain and many of these prayers are meant to accompany the administration of suitable medical treatment, internal and external. There are references to a number of herbs possessing valuable medicinal properties and such a non-spiritual object as the catheter also finds mention. There are also no doubt the portions dealing with *Yātus* and other spirits of the dark worlds. But while the Atharva Samhita no doubt contains a proportionately large amount of such matter, it does not stand alone. There are references to such spirits elsewhere as well, particularly in the Rig Veda and even charms and incantations are not an exclusive feature of the Atharva Veda. There is, for instance the set of thirty Suktas at the end of the tenth *Mandala* of the Rig Veda entirely similar in content to the mantras of the Atharva Veda, embodying charms and incantations. The gods to whom these prayers are addressed are the same as those who are sought to be approached through the most sublime of

Vedic prayers. They give expression to the hopes, aspirations and fears of the common man who yearns for a place in the everlasting regions of the gods but cannot, at the same time, forget his crops and cattle, his wife in the pains of labour, his friends and his enemies. The man who gives thought to such matters is not necessarily a pessimist or a victim of superstition. The fact that he fortifies his dose of secular medicine with a prayer gives evidence of shrewd common-sense, not of a mind dulled by the teachings of a priestly hierarchy. In conjunction with the Mantras in this and other Vedas asking for prosperity, success in war or bliss in the hereafter, the portion of the Atharva Veda condemned for its crudeness helps to give us a complete picture of the society of those days. There is no question of the Rig Veda presenting a view of that society in an earlier and purer and the Atharva in a later and more degenerate condition. The one supplements the other. The story of the Gadarene swine cannot be left out of a consideration of the society in which Jesus preached the Sermon on the Mount.

Undue emphasis on this part of the content of the Atharva Veda, which according to Griffith is the Veda of Prayers, Charms and Spells, has tended to divert attention from its importance in Vedic literature. It is admitted that there is much in this book that has a spiritual grandeur all its own, but the atmosphere of obscurantism, witchery and priestcraft that has been conjured up is hard to pierce and the earnest student is seldom able to reach down to the bottom. My own conviction is that the Atharva Veda contains Suktas pregnant with spiritual meaning and containing the highest teachings on *Yoga* and *Vedanta*, whose proportion is quite as high as that of similar pieces in the Rig Veda. European scholars, obsessed by the idea that the old Aryan religion was, at the best, a higher form of animism and nature-worship, are apt to class all such spiritual and philosophical

discourses as later accretions. I do not accept their premises and cannot accept their conclusions. So prejudiced have these people been in their approach to this Veda that even such a composition as the Prithivi Sukta of the twelfth Kanda has failed to evoke a proper appreciation from them. It is a superb piece of poetry and constitutes what would be called, but for its length, a national anthem to-day. It breathes a spirit of love for the motherland that would appear strange to those who have been brought up in the idea that patriotism is a virtue of modern times. But Griffith has no more to say about it than that it is a hymn of praise and prayer to deified Earth and Whitney says even less.

Mention must be made of the controversy as to whether the Atharva Veda is a Veda at all. The reasons adduced in support of the contention that it is not a Veda are weighty and cannot be lightly brushed aside. There is the incontrovertible fact that most ancient authorities refer only to Trayi, the three Vedas and mention by name, Rik, Yajus and Sama only. It can be said that the intention in such cases is not to refer to particular books but to the various kinds of Mantras. viz., Mantras in verse, Mantras in prose and Mantras to be chanted. The Atharva Veda has either Mantras in verse or prose and is, therefore, included in the Trayi. This argument is, perhaps, valid in some cases but not in all. In most cases, the reference to specific collections is unmistakable. It is clear that the Atharva was not recognised as a separate Veda by those responsible for such statements. It must also be remembered that such passages occur in the body of the Veda itself in numerous places. The famous Puruṣa Sukta, for instance, refers to the coming into existence of Rik, Sama and Yajus from the sacrifice performed by the Devas at the beginning of creation. There is no mention of the Atharva. The correctness of this interpretation is further established by the addition of the words Atharvangirasaḥ in

most cases, the whole meaning, the Rik, the Yajus, the Sama and the Atharvangirasaḥ. This last term means the compositions of the Atharvans and the Angirasas, the seers belonging to the families of Atharvā and Angirā. These were among the oldest priestly families of those days. In fact, Atharvā is credited with being the first man to bring fire down to the earth. The name is found in Parsi religious literature also as Athrivan, a priest who tends the fire. This is a proof of its great antiquity. It is these Atharvangirasaḥ which later apparently crystallised into the Atharva Veda. It is no doubt a fact that by far the greater part of the book is taken up by Mantras of which the seers were Atharvā, Angirā or other Rishis belonging to their *Gotras*. Western scholars say, and not without reason on their side, that these Mantras received the distinction of being recognised as a separate Veda only after a struggle which must have lasted for a few centuries. The importance of the Mantras themselves as indispensable adjuncts to ritual and of their subject matter in the general scheme of life had been recognised much earlier by adding their name, as a kind of permanent appendix, to the names of the three Vedas.

Another name for these Mantras was Brahmāngirasaḥ, sometimes contracted as Brahma Veda or, more briefly, Brahma. They are supposed to be associated with Brahmā who, with Hotā, Adhvaryu and Udgātā, forms the quartet of priests required for a full Vedic yajna. Rik, Yajus and Sama are respectively the Vedas of the other three. The word Brahma has been used in the text of this Kānda apparently in this sense. It may be that this name came into vogue because there is more systematic and focalized dissertation on Brahma Vidyā, the science of Brahma or Mokṣa, liberation, in this book than in the other vedas. Passing reference may also be made to the popular belief that the Atharva Mantras were formerly interspersed in the other vedas but, at the beginning

of Kaliyuga, Veda Vyas separated them from the rest and collected them into a separate book. It may well be that while the main body of Atharvangirasaḥ Mantras continued to lead a separate existence, a few had, in the course of centuries, managed to become incorporated with the other Vedas and Vyasa put all of them together in one book. They had already acquired a status in no way inferior to Vedahood and no great difficulty was probably experienced in getting the new collection recognised as a Veda, thus raising the number of Vedas from three to four.

The book, however, differs in some remarkable respects from the other Vedas. These differences are summarised by Bloomfield in the following words: 'The latter (viz. the Vedic metres employed in the book) are handled with great freedom, often betraying either ignorance or disregard of the Vedic metrical canons as applied to the poetry of the Rig Veda. Genuine tradition as to the authorship of the hymns there is none; the hymns themselves are silent . . . . Unlike the Rik, Sama and Yajus, the names of the Atharva Veda do not, in the first place, reflect the nature of the contents and the manner of enjoyment of its hymns.' The three important things about a Mantra are its Rishi, its Chandas and its Viniyoga. The Rishi is not the author as Western scholars would call him but the seer, the man to whom the Mantra was first revealed. In the case of the Atharva Veda, it is very often difficult to determine the Rishi. The tradition is lost. There is an Anukramaṇi, a catalogue, but internal evidence shows that it is not as reliable as the Anukramaṇis of other Vedas. The names Atharva, Angira and Brahma seem to be generic names or fanciful guesses rather than the names of individual seers. The Chandas is the metre in which a Mantra is composed. Even the Yajus, which should properly be called prose, is associated with specific metres, although these are called Aniyatākṣara, containing variable numbers of letters, in other

words of irregular length. Much of the Atharva Veda is prose and the portion in verse employs the well-known Vedic Chandas. But the rules of Vedic prosody are often broken, so much so that, at times, it becomes very difficult to place a Mantra in any specific category. A Mantra, for instance, may have forty letters in all, thus qualifying for the name *Pankti* but the length of the feet would vary so much from the standard *Pankti* that it might not be possible to justify this name for it. My own feeling is that the fact that the Atharva Mantras acquired their present position at a very late stage is responsible for the shortcomings about Rishi and Chandas. No one in the earlier period devoted as much attention to these compositions as to those which make up the other three. The position about Viniyoga is, if anything, worse. Every Mantra must have its specific Viniyoga, literally application, viz. an indication of the exact place at and manner in, which it is to be used in a particular Yajna. The Atharva Mantras have mostly no place in the regular Yajnas, like the Soma Yāga, the Vājapeya, the Aśwamedha etc. At the best, they serve a negative purpose as parts of śantis, performed with a view to ward off possible obstacles. The *śantis*, it may be noted, are not organically related to the Yajnas and were, conceivably, tacked on to them later as precautionary measures. There are portions of this Veda for which it is difficult to suggest a sensible ritual application: the Kānda which is the subject-matter of this commentary is an illustration in point. A word might also be said about the Devatas, the powers invoked through the Mantras. Many of the names are the same as those in the Rig Veda—Indra and Agni and Rudra—but there are others which are unique. There is for instance, Vrātya, the Devata of the Sukta under comment.

Taking everything into consideration, the Atharva Veda stands apart from the other three Vedas in certain remarkable

respects. That it was not previously recognized as a Veda even if the Mantras it contains did form one definite collection—a very doubtful proposition, indeed,—is tolerably certain. It is equally certain that it gradually won its way to its present status through its intrinsic merits, the profundity of the thought it embodies, the catholicity of its general approach, the lofty tone of its moral injunctions and the message of help and hope which it brings to the ordinary man and woman who has one eye fixed on heaven but cannot take the other away from the immediate calls of this world.

It should be worthwhile to pursue this matter further and see if the Atharva is not the bearer of a tradition which later developed into the Āgama school of thought and worship, culminating in the prolific systems covered by the name Tantra. There is the same effort to reconcile Bhukti with Mukti, happiness and prosperity in this world with liberation, the same paramount esteem for Yoga and the Yogi, the same disregard for Vedic ritual and sacrament, the same high position given to Rudra. There is a necessary difference with respect to the last point: in the Śaiva Tantras, Rudra is the object of worship while in the Śākta Tantras, he is generally the teacher. In the Atharva Veda, on the other hand, he comes in only as the object of worship. But the identification of the Yogi with God paves the way for the very great reverence which the Tantra enjoins for the Guru.

It is beyond my province to discuss the age of the compilation. The language of some portions of the book strongly suggests their recent origin; there are other portions, whose language and archaic style place them alongside of the oldest parts of the Rig Veda. It is difficult to be dogmatic about interpolations but, on the whole, the collection cannot be more recent than the Śukla Yajur Veda and the Śatapatha Brāhmaṇa, which visualize well-established Aryan kingdoms in Magadha. There is a reference in one place to Ayodhyā, the

city of the gods. The context shows that the reference there is to a stage in yogic experience but the choice of the name might well have been suggested by the fact that the city of Ayodhyā, the capital of the Solar dynasty, was already a famous town in those days. We know that besides the Śaunakā version on which Sayana has written his commentary, there is a Paippalada recension also, known after Pippalada. It is not known who he was but there is the Rishi Pippalada who is the teacher on whose discourses the Praśnopaniṣad is based. This is one of the authoritative Upaniṣads commented upon by Śankarācārya. Its language, it seems to me, is not very old and it is worth remembering that it is one of the three upaniṣads connected with the Atharva Veda. Curiously enough, there is mention in Buddhist literature of an old sage named Pippalada. He was either a contemporary of the Buddha or had predeceased him by a few years. In any case he seems to have had the reputation of being a learned and austere man. It would be rash, on such slender evidence, to identify him with the Pippalada of the Atharva Veda but he may have been a teacher belonging to that Gotra or school and commonly known by the name of the founder of the system which he professed. On the other hand, the similarity of names may be merely accidental. The book is divided into twenty Kandas and the Kandas are further subdivided into Anuvākas (chapters), each Anuvāka, in turn, being composed of several Suktas or hymns containing a number of Mantras. A good many of the Mantras, in some cases almost complete Suktas like the famous Puruṣa Sukta, are to be found in the Rig Veda, although there are verbal and other differences. It is noticeable that the Kāndas towards the end of the book seem to possess considerable unity of structure and deal with more or less specific subjects. This gives evidence of careful edition.

The Kanda which is the subject-matter of this commentary is the fifteenth in the Saunaka recension. It finds a place

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in the eighteenth Kanda of the Pippalada school. It is divided into two Anuvākas, of which the first has seven Suktas with one hundred and twelve mantras and the second eleven Suktas with one hundred and eight mantras. The total number of Mantras is thus two hundred and twenty. Its Rishi is Atharva and Vrātya is the Devata. The form is prose, made up of a number of Chandas. In this commentary, I have followed the Saunaka text; the appendix shows where this differs from the Pippalada.

This book, according to Whitney, has the distinction of being the first book of the Atharva Veda ever translated into an occidental language. It has the further distinction that the great commentator of the Vedas, Sayana, has left it alone, contenting himself with a short paragraph by way of introduction. No other Indian commentator, with the exception of some Arya Samajist scholars, has ventured to elucidate the text which has baffled Western scholars as well. The latter have attempted no more than giving a more or less literal translation. They have frankly said that it is obscure. Whitney calls it not only obscure but puerile.

That the text is difficult admits of no dispute. It is a pity, however, that such painstaking scholars as Whitney and Griffith did not care to probe below the surface. It is a greater pity, still, that Sayana did not consider the text worthy of deeper study than what his introductory remark indicates.

The Kanda is a hymn in praise of the Vratya. Sayana observes that a Vratya is a person who has not undergone sacraments like Upanayana, the sacred thread ceremony. Such a person would normally be looked down upon in society, because he would not be authorized to take any part in religious ceremonies. But if there be a Vratya who happens to be a great Yogi and seer, then he would deserve the reverence and respect of everyone. Even the gods honour

him, he would be like unto God Himself, even though Brahmanas might hate him, as being beyond the pale of vedic ritual.

This may be unexceptionable as a general statement but it does not help us to understand the language of the original. The whole book, it may be readily agreed, is a long hymn in praise of the Vratya but the curiosity as to what it exactly is that is being said about him still remains unsatisfied. 'Prajapati saw gold in Himself', 'His belly is blue, his back red', 'Of that vratya', 'It is the immortality of all these. Verily, it is sacrificial offering', are some of the passages that cry out for an explanation. Moreover, as the body of the commentary will show, it is not possible to accept the view that the word has everywhere been used to signify a human being, howsoever exalted he might be. The text itself, as the analysis shows, employs the word for God and for the man who knows God, through the discipline of Yoga. The book contains philosophic discourses about God and hymns in praise of the Yogi. The language employed is such that it seems to cover the discourses with obscurity and the praise with hyperbole.

We may accept, for practical purposes, the definition of Vratya given by Sayana. It is the one commonly accepted today. But there are other meanings associated with the word which provide the background necessary to understand some of the Mantras. Scholars believe that the word was formerly used to denote those Aryan tribes which lived a semi-civilized nomad life and hovered on the skirts of Aryan settlements. The Tandya Brahmana describes them as people who wore turbans as head-dresses, put on garments of black and white wool and rode on rough chariots. Their ornaments were made of silver. They took away food meant for sacrifice and took umbrage even at plain words. Though uninitiated, they spoke the language of the initiated. This refers, of course, to Samskrit quite obviously. Such people

paid no heed to Vedic ritual. They were gradually absorbed into Aryan settled society.

There is yet another meaning appertaining to the word. There were apparently wandering sects of Sadhus in those days which were called Vratyas, because, like the Sannyasis and other monastic orders of the present day, they did not practise Vedic rites. They were Yogis in the main and worshipped God in His aspect of Rudra. They seem to have adopted the dress of the nomads and even God was invested, by a sort of psychological transfer based on the concept of the at-one-ment of the worshipper and the worshipped, with some of these trappings. In the Rudradhyaya of the Yajur Veda, He is called Vratya and *Uṣṇiṣī* (the turbanned One). In the Kanda under discussion, also there is a reference to his head-dress, his garments and his chariot. Quite obviously, all these meanings of the word coalesced in the course of time but we see them reflected in the text. Western scholars have uniformly held that the Kanda is in praise of the wandering mendicant.

After the very first reading of the text which, by the way, occurred several years ago, I was struck by the singularity of its language. The obscurity was obvious, but the charge of puerility was difficult for me to accept. No help was available from any quarter of Sanskrit literature, so far as I was aware. I was, therefore, thrown entirely on my own meagre resources. The present commentary is the result of my labour. It is for others, who can speak with authority on Vedic exegesis, to say how far I have succeeded in my effort to interpret the text. For myself, I can only claim that, while I have proceeded on the assumption that the book bears a logically consistent and philosophically correct meaning, in accord with the highest spiritual traditions associated with the Vedas, I have never consciously transgressed the legitimate limitations within which a commentator must work.

It has not been possible for me to accept the translations of the text given by Western scholars but I would be failing in my duty if I did not acknowledge the very great help I have received from the works of Whitney, Bloomfield and Griffith.

I should like to add that this is an English translation of my Commentary which is in Samskrit. The name of the Commentary is Śrutiprabhā.

My scheme of transliteration will probably appear chaotic. While I have tried in places to adopt the orthodox system, in other places I have allowed words to be spelt as they are in popular literature. This is not strictly scientific but I am sure there will be no difficulty about recognising and pronouncing the words correctly.

In several places I have said 'the Śruti says.' In all these instances, the reference is to some Upanishadic passage. The quotations are comparatively numerous but the person familiar with this branch of literature will not find any serious difficulty in identifying them.

I am very grateful to Professor Sri C. Kunhan Raja of the Andhra University for very kindly going through the proofs.

Lucknow SAMPURNANAND
November 10, 1955

THE ATHARVA VEDA: VRĀTYAKĀṆḌA

FIRST ANUVAKA

1

व्रात्य आसीदीयमान एव स प्रजापतिं समैरयत् ॥ १ ॥

Verily the Vrātya was in a state of motion. He motivated (gave an impulse to) Prajāpati. (*i*)

In ordinary language, a person born in a twice-born family who has not undergone the sacred thread ceremony is called a Vrātya. The word is also used for the nomadic Aryan tribes which, in the Vedic age, had not yet settled down in towns and villages. The sacred thread ceremony is symbolic of all those acts which are either enjoined, or prohibited, by the Vedas. Not having undergone this ceremony is, therefore, indicative of not being bound by injunctions and prohibitions. Here the term refers to Paramatma, God, who is beyond time and space and free from the limitations of the three *Guṇas* and the actions which are governed by them. In the Paippalada recension, it is said 'Vrātya was in the beginning of all this'. This clearly establishes the identity of Vrātya with Paramatma.

Vrātya is one of the names of Rudra. Namo Vrātyāya, salutations to Vrātya, is one of the passages occurring in the Rudrādhyāya chapter of the Yajurveda. That Rudra is Paramatma, God, is demonstrated by a hundred Mantras. Hence, in saying that the Vrātya was in a state of motion, the reference is to God.

God is not in a state of quiescence, utter changelessness, and actionlessness, like the Absolute Brahma. The Nāsadīya Sūkta of the Ṛgveda says with reference to Him, 'He breathed without air'. The word 'breathed' is symbolic of rhythmic movement and counters the idea of motionlessness. The word 'verily' indicates that living in a state of activity is God's essential characteristic. This is natural, since He is Māyā-shabala, Brahma as reflected in Māyā. There can be no question here of positional translation or motion with reference to another object, because there was nothing except God and nothing external to him. Therefore, the term can only refer to internal movement. This activity was of the nature of knowledge and He was both the subject and object of knowledge. At the time of dissolution, the Jivas enter God and remain in Him in a condition similar to that of deep sleep. The cumulative effects of their past actions also remain in an ineffective inert state. But the awakening has to come after a time, because the fruits of past actions have to be experienced. There is no way of escaping this. The future universe begins to stir in the womb, as it were. In that condition, God is called Hiraṇyagarbha. The other name for the latter is Prajāpati, the Lord of all creatures. Vrātya, God, motivated Prajāpati, assumed the form of Prajāpati, made manifest that form of Prajāpati which already existed in Him. The Nāsidīya Sukta says, 'From His great Tapas, was born One'. In another place, the Śruti says, 'His Tapas consists of knowledge.'

स प्रजापतिः सुवर्णमात्मन्नपश्यत् तत् प्राजनयत् ॥ २ ॥

The Prajāpati saw gold in Himself and gave birth to it. (*ii*)

Gold is the name given to the sum-total of the residual effects of the virtuous and vicious acts of the Jīvas during the life-cycles of the preceding universe. Just as all kinds of ornaments are made from gold, in the same way the succeeding

universe in all its variety is born from this sum-total of Samskāras (residual effects of action). The variety is due to the fact that a variety of circumstances has to be created to enable Jīvas to get the experiences to which their actions lead. This is the reason why Prajāpati is called Hiraṇya-garbha—He who carries gold in his womb, *i.e.*, within himself. Just as a work of art first takes shape as a thought in the mind of the artist and he alone is its witness, in the same way the future universe arose as a thought in the mind of God. God has no mind as such but, in the form of Hiraṇya-garbha, He functions as His own mind, as it were. He thus saw, was the witness, of the future universe in its primary and un-differentiated form, as the gold that it was then. After this, He gave it the gross form in which we find it, as the artist his thought in material form. Prajāpati now gave it, *viz.* his thought, birth in the form of the universe, as we know it.

तदेकमभवत् तल्ललाममभवत् तन्महद्भवत् तज्ज्येष्ठमभवत् तद्ब्रह्माभवत्
तत्तपोऽभवत् तत् सत्यमभवत् तेन प्राजायत ॥ ३ ॥

It became One, it became beautiful, it became great, it became the elder, it became Brahma (or Brahmā), it became Tapas, it became Satya, through it this became created. (*iii*)

This is said in praise of Prajāpati and his work.

The whole universe has evolved out of one Prajāpati. This fact of unity in diversity is emphasized by saying that he became One. The Śruti says " He is greater than the Great ". The term great refers to the infinitude, in space and time, of the universe which is really a manifestation of Prajāpati. One of the criteria of beauty is the presentation of a new facet, of a new angle, of attraction every moment. This is eminently true of Prajāpati revealed as the world. Because He existed before the world, He is the elder, rather the oldest. In spite

of the fact that the universe becomes progressively grosser, it does not lose its identity with Brahmā. If the word used in the text is Brahmā, the meaning is that Prajāpati is Brahmā, the Creator. The striving within Prajāpati of the latent *Samskāras* of the Jīvas is called his *Tapas*. From this *Tapas* was born Satya. It should be understood that Ṛta was also born simultaneously, because the two are inseparable. Both these words are commonly translated as Truth, in spite of the fact that they are often mentioned together and obviously stand for different concepts. It is true that in common parlance, they do mean truth but in philosophical, specially Vedic, literature, they have a different connotation. Ṛta means the immutable law of nature and Satya the equally inescapable law of morality. The Śruti says 'from His *Tapas* Ṛta and Satya were born'.

This, *i.e.* the world, became created, came into existence, through Ṛta and Satya. The manifestation of the universe from Hiraṇya-garbha is the only sense in which we can speak of creation. There is no Creator in the sense of one who brings into existence something out of nothing. The new world had to come into existence and to conform to the *Samskāras* of the Jīvas. As the Śruti says: 'He made the world in accordance with the *Apūrva*, the sum of the *Samskāras*'.

सोऽवर्धत स महानभवत् स महादेवोऽभवत् ॥ ४ ॥

He grew, He became great. He became Mahādeva. (*iv*)

He enlarged Himself and assumed the form of Virāṭ (the great One). The connotation of Virāṭ has been explained in the introduction. It is said of Virāṭ in the Puruṣa Sūkta 'He touches the world (at every point) on all sides and goes beyond the ten fingers (the ten directions viz. the eight cardinal points, upwards and downwards). Again it has been stated in the same Sūkta "All this world is one quarter of Him: three-quarters are in the immortal divine regions.' These

expressions give but an imperfect idea of the greatness, the all-embracing, all-encompassing, infinitude of Virāt. The word *Deva*, denoting a god, comes from the root *Div*, to shine. That which shines, which inspires, is *Deva*. He inspires everything, shines in everything, is the internal and external witness of everything. Hence he is Mahādeva, the God of gods.

स देवानामीशां पर्यैत् स ईशानोऽभवत् ॥ ५ ॥

He obtained lordship on the gods, He became Īśāna. (*v*)

He is the master of all the gods and other beings. He controls all the forces which govern the universe. The Śruti says 'He is the Īśāna of all the Vidyas, the lord of all beings.' The word *Vidyās* is used for *Devatās*, the forms of energy, spiritual, psychic, chemical and physical, which operate in the world. Says the Śruti 'For fear of Him the winds blow, for fear the sun rises, for fear Agni and Indra, for fear death runs.' This demonstrates His unchallenged lordship. There is no person and no object which can break His chain of Ṛta and Satya, the twin laws of nature and morality.

स एकव्रात्योऽभवत् स धनुरादत्त तदेवेन्द्रधनुः ॥ ६ ॥

He became Eka-Vrātya, He grasped the bow; that verily is Indra's bow (*in ordinary language, the rainbow*) [*Eka-Vrātva means one Vrātya*] (*vi*)

In a sense, all those great Yogis who came down to teach mankind as Ṛṣis and Manus in the beginning of this world cycle are entitled to be called Vrātyas, because they too have more or less transcended the limitations to which beings are ordinarily subject. But God is essentially and *par excellence* a Vrātya. Hence He is called Eka-Vrātya, the One Vrātya.

According to the Nirukta,[1] *Dhanus* (the bow) is one of the synonyms of bala (power). The bow is the supreme power,

[1] Nirukta = Vedic exegesis by Yāska.

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the aggregate of all powers and all forces. Vāk says 'I give the bow to Rudra to destroy the enemies of the Veda with arrows.' (Ṛg. x-125-6).

Rudra, as explained elsewhere, is a name of God. He grasps his bow, He makes use of His powers for regulating the affairs of the world and the good of all beings. Indra's bow, Indra's powers, is only a part of Rudra's bow, as it were, because the powers which Indra possesses are after all, a small part of the infinite power which Rudra wields. The principle which governs the world so that beings may not transgress the rules which work ultimately for their own good is called *Daṇḍa*, the Law. As the king of the gods, Indra symbolises it. So do, in their measure, all rulers, all governments. The term Indra's bow is symbolic of the power possessed by those who govern and guide men. They derive their authority from Eka-Vrātya, God, and are fulfilling their true function only so far as they carry out that for which God stands, the fulfilment of the Divine Law of Dharma. This alone is the justification of all government and of the existence of the State.

नीलमस्योदरम् लोहितं पृष्ठम् ॥ ७ ॥

His belly (the front part of the body) is blue, his back red. (*vii*)

The Primal Power may be analysed as the composite of three powers, the Power of Knowing, the Power of Desiring, and the Power of Acting, which manifest themselves, on a lower plane, as the three *Guṇas*. Blue and red stand respectively for the Power of Desiring, the *Tamoguṇa* on the one hand and the Power of Acting, the *Rajo-guṇa* on the other. The three powers are inseparable from one another, so are the three *Guṇas*. It may, therefore, be presumed that the third power and the third *Guṇa* are also present, though in a latent form. The Śruti refers to the colours of the *Guṇas*

which constitute Pradhāna by speaking of her as the 'unborn one, who is red, white and dark in colour.' The white colour is not so much directly in evidence in the behaviour of men as the other two and of the two, the dark seems to predominate. Hence the white has not been mentioned and blue described as the colour of that part of the body which is seen oftenest. The Virāṭ being the aggregate of all that lives, His body may be taken to have the same characteristics as those of His constituents.

नीलेनैवाप्रियं भ्रातृव्यं प्रोर्णोति लोहितेन द्विषन्तं विध्यतीति ब्रह्मवादिनो वदन्ति ॥ ८ ॥

Brahmavādīs say that He envelopes the unpleasing rival with the blue and pierces the enemv with the red. (*viii*)

He creates delusions in the minds of the evil-disposed. They lose their sense of proportion and in their mad pursuit of the objects of desire act as persons possessed. He fights with, and destroys, powerful and ambitious beings and takes away their power to injure the interests of others. Diverting the energies of the wicked along other channels, and sublimating their evil propensities, is what is meant by piercing the enemy. As a matter of fact, God has no rivals or enemies or friends either. Those who are opposed to Dharma are called enemies; those who walk on the path of virtue are designated as friends.

Brahmavādīs are those who know the mysteries, the nature of God and His power and the workings of the Divine Law. They bring this message to humanity for its good.

The commentary given above gives a correct interpretation of the meaning of the *Mantras;* nevertheless, there is a deeper meaning, a meaning having a greater spiritual significance, which has not been touched upon. In reality, it can be grasped through a process akin to intuition, rather than

intellection, by the Yogi. I shall give only one or two instances; but the real seeker can find many such passages throughout the chapter. I shall take the first two *Mantras*, by way of example.

The word *Vrāta* means a collection. Etymologically, *Vrātya* is that which is derived from a *Vrāta* or is the head of a *Vrāta*. The collection or totality of Jīvas is *Vrāta*. Its lord is Paramātmā, *i.e.* God. Or, the collection of the intellectual functions, the senses and the body is *Vrāta* and the Ego is its lord. Or, the collection of *Vrātas*, austerities that purify the mind, is *Vrāta*. That which is derived from them is the person who has resolved firmly to tread the path of yoga that leads to release from the bondage of nescience. The word 'derived from' is used in the same figurative sense as the word 'born' when we say that after the sacred thread ceremony, a man is born a second time.

The individual ego, which is the creator of good and bad actions, is Prajāpati—God. He inspired the individual, in the guise of the Guru, turned him on the Yogic path. If we take the Ego to be *Vrātya*, then the mind, which is the creator of all thoughts, feelings and acts of will, is the Prajā-pati. The ego, purified by spiritual discipline, bends his mind towards Yoga. After that, the Prajāpati, whether the word stands for the Jīva or the mind, saw gold within himself. What this gold is, is described elsewhere in the Atharva Veda:

"The person who knows the city of Brahmā from which comes the name Puruṣa (literally he who sleeps in the city) is not deserted by his senses of knowledge or his Prāṇa before he has lived his full life. The city of the Gods, Ayodhyā (the unconquerable, literally that which cannot be fought against) has eight *Chakras* (nervous plexuses) and nine gates. In it there is a golden treasure-house, paradise, enveloped by light. Within that golden treasure-house, supported on three

columns and encompassing the three heavens, is the substance of the nature of Ātmā. Verily, it is known to the knowers of Brahma."

Quite obviously, these Mantras are giving expression to the Yogi's experience. I have tried to explain this in my Śruti Prabhā commentary on the Puruṣa Sūkta of the Ṛg Veda.

Here ends the first Sūkta of the first Anuvāka

2

In the first *Sūkta*, the coming into existence of the universe from Paramātmā, here called *Vrātya*, has been described. Reference to lordship, deluding the wicked and piercing enemies indicates that he functions as Brahmā, Vishnu and Rudra. The Śruti says, "Having created all the world, He protects all creatures, and withdraws them within Himself at the end." In the succeeding *Sūktas*, this theme has been elaborated, and some of the numerous forms assumed, and the activities undertaken, by Him described. Another subject has also been interpolated. The Upaniṣad says 'He who knows Brahmā becomes Brahmā'. By inference, he who knows *Vrātya* becomes *Vrātya*. He is above all desires for things of this world and the next, is all-powerful, beyond the pale of injunctions and prohibitions. His movements are free from restraint in all the worlds. Even the Gods look to him to help. But, because of his boundless pity for suffering Jīvas, he sometimes engages in action. Many of the following *Mantras* are devoted to describing and praising such persons. It is true that the sentence 'He who knows Brahmā becomes Brahmā' refers to the realization of non-separateness from the Absolute Brahmā, not from the lower Brahmā or Paramātmā. But merging with the Paramātmā is really the

penultimate step to final *Moksha.* The Atharva Veda describes here the greatness of Paramātmā and of the person who, through the practice of Yoga, has risen to the stage of realizing his oneness with Paramātmā. There is always a purpose, underlying the *Mantras* in Vedic Samhitās. The obvious instructions sought to be conveyed by the texts we are considering is that everyone should try to become a Yogi. All limitations are thereby destroyed and full knowledge of self arises of itself. As the Upaniṣad says 'Naciketā having obtained this teaching imparted by Mṛtyu (Yama, Death) and the complete technique of Yoga, realized Brahma and became free from all impurities and from death, and thus also he who will know the true spiritual Essence will become similar to him.'

स उद॑तिष्ठत् स प्राचीं दिश॒मनु॒ व्य॑चलत् ॥ १ ॥

He rose and walked towards the eastern direction (*i*)

It is interesting to take note of the reasons which make the East important among the cardinal points. Indra, king of the gods, is called the lord of this direction, which is also associated with the Sun, the source of life and energy for all things on the Earth. The Śata-patha Brāhmaṇa says (I. 2. iii, vii) that the Sun stands for all the seasons: when he rises it is spring. The merit that accrues by performing rites prescribed for the spring can be secured by performing them in the morning, when the Sun is in the East. In the Puruṣa Śūkta, spring has been compared to *ghee*, clarified butter. Spring is the symbol of those forces which sustain the universe and, as such, it is the symbol of Vishnu. When the sun rises in the East, a period of time similar to the spring spreads over the face of the earth and the Vaishnavi Power, the power associated with Vishnu, manifests itself.

There is another reason why the East is held in such esteem. The Aitareya Brāhmaṇa (III. 1. i) says 'The gods

purchased Soma in the east; for this reason it is always purchased in the east'. The place occupied by Soma in Vedic ritual is too well-known to need elaboration. A few words may, however, be incidentally said as regards the significance of Soma and its purchase by the gods. They received Soma from the Gandharvas by paying them *Vāk* as a price. The Gandharvas are a lower order of gods who entertain the higher gods with music. The delight experienced from music is Soma and the price given was *Vāk*, speech. Music is an extension of speech and the gift of *Vāk* means the gift of musical powers. According to the Gopatha Brahmana of the Atharva Veda (second part, II, 19), the learned Brāhmaṇas present at the time of the *Yajna* are Gandharvas. Those among the Brāhmanas who are expert in reciting the Sāma Veda are specially entitled to be called Gandharvas, because they share with the latter the function of singing. The east is the direction sacred to the Gods. The Ṣaḍvimśa Brāhmaṇa of the Sama Veda says (II, 2): 'The sacrifices offered in the East are meant for the gods.' The learned please the Gods with singing the Sama. They also offer them the Soma juice. In return, the gods give them *Vāk*, the knowledge of the Vedas and the gift of speech. This is the purchase of Soma by the gods.

Walking implies leaving one's former place and occupying a new one. This kind of translation in space is not possible in the case of the Omnipresent. The use of words like 'rose' and 'walked' in connection with Eka-Vrātya Paramātmā can only be metaphorical. 'I am One, let me become many' is an expression, necessarily crude, of the thought which first took form in Him. This expansion of Self is indicated by saying that He rose. After that 'He walked towards the east' *i.e.* decided to bring into existence the celestial regions, in other words, the gods. As the Ṣaḍvimśa says, 'Prajāpati performed austerities. Mind was born from his *Tapas*. He resolved 'May I create the gods, and the gods were born'.

तं बृहच्च रथन्तरं चादित्याश्च विश्वे च देवा अनुव्यचलन् ॥ २ ॥

Bṛhat and Rathantara and the Ādityas and all the gods followed Him. (*ii*)

Bṛhat and Rathantara are two important sets of Sama Mantras. They are connected with the celestial regions. A well-known *Mantra* of the Yajur Veda prays : 'May we obtain Bṛhat and Rathantara through Yajna' and then goes on to say 'we reached the gods in Svarloka and became immortal.' The Ādityas and all the other gods came into existence, and took up their functions, following His resolve that they should do so. It was also natural that Bṛhat and Rathantara, that part of the Vedas which is specially connected with the gods and the rites and ceremonies connected with them, should become manifest at the same time.

बृहते च वै स रथन्तराय चादित्येभ्यश्च विश्वेभ्यश्च देवेभ्य आ वृश्चते
य एवं विद्वांसं व्रात्यमुपवदति ॥ ३ ॥

He who speaks disparagingly of the Vrātya who knows all this does injury to Bṛhat and Rathantara and the Adityas and all the gods. (*iii*)

The person who knows these mysteries, has experienced them through the practice of Yoga and thereby transcended all limitations, is a *Vrātya.* Whosoever speaks slightingly of him because he does not conform to ordinary rules of conduct, is really guilty of misbehaving towards the gods. Neither the gods will help him nor will the sacrifice, of which Bṛhat and Rathantara are symbols, bear fruit in his case.

बृहतश्च वै स रथन्तरस्य चादित्यानां च विश्वेषां च देवानां प्रियं धाम
भवति तस्य प्राच्यां दिशि ॥ ४ ॥

He becomes the beloved of Bṛhat and Rathantara and the Adityas and all the gods, his in the eastern direction (*iv*).

On the other hand, he who shows respect to the *Vrātva*, described above, becomes the beloved etc. The meaning is clear. The words 'his in the eastern direction' should be treated as part of the next *Mantra*.

श्रद्धा पुंश्चली मित्रो मागधो विज्ञानं वासोऽहरुष्णीषं रात्री केशा हरितौ प्रवर्तौ कल्मलिर्मणिः ॥ ५ ॥ भूतं च भविष्यच्च परिष्कन्दौ मनो विपथम् ॥ ६ ॥ मातरिश्वा च पवमानश्च विपथवाहौ वातः सारथी रेष्मा प्रतोदः ॥ ७ ॥ कीर्तिश्च यशश्च पुरःसरावैनं कीर्तिर्गच्छत्या यशो गच्छति य एवं वेद ॥ ८ ॥

Faith is the wife, the sun the hand, Vijnāna the dress, the day the turban, the night the hair, the sun and moon the ear-rings, the stars the jewel. (*v*) *The past and the future, the servants, the mind, the chariot.* (*vi*) *Prāna and Soma the horses* (*yoked to the chariot*), *the wind the charioteer, the storm the reins.* (*vii*) *Fame and reputation the fore-runners; he gains fame and reputation who knows this.* (*viii*)

Vijnāna in (v) is translated as science these days. In Samskrit literature, it usually denotes knowledge derived from personal experience in contradistinction to that acquired from books.

The meaning is clear.

स उदतिष्ठत् स दक्षिणां दिशमनुव्यचलत् ॥ ९ ॥

He rose and walked towards the Southern direction. (*ix*)

Here, as in succeeding *Mantras* of this *Sūkta*, the words 'rose' and 'walked' have to be interpreted as in the first *Mantra*.

The South is ruled by Yama and is connected with animals. Animals are sacrificed in Yajnas, hence this direction is connected with Yajnas also. Those who are the slaves of desire sacrifice living animals in Soma Yāga and other Yagnas. The gods do not like this. Even if some of the

objects for which such Yajnas are performed are achieved thereby, not even a thousand *Mantras* can wash away the sin of killing the innocent. Others substitute Puroḍāśa, prepared by kneading flour in water. The Śatapatha says that formerly the gods sacrificed Puruṣa, literally man, then the horse, the cow, after that the goat. Finally, they came to barley and rice which grow from the earth. Puroḍāśa made from flour mixed with water is quite as effective as any other sacrifice. The real significance of sacrifice is spiritual. Yoga, accompanied by selfless action, is the real Yajna. The evil tendencies of the mind are the sacrificial animal. Their control is sacrifice. There is a verse in one of the Tāntrik books which says that he who performs Yajna with the flesh of goats, sheep, cats, men, camels and buffaloes is a liberated soul, without a doubt. These animals are symbolic of lust, befogged intelligence, greed, pride, jealousy and anger respectively.

The word animal stands for all creatures that do not walk erect. He resolved to create animals.

तं यज्ञायज्ञियं च वामदेव्यं च यज्ञश्च यजमानश्च पशवश्चानुव्यचलन् ॥ १० ॥

He was followed by Yajnā-yajniya and Vamadevva and Yajna and Yajamāna and animals. (*x*)

His resolve to create animals was followed by their coming into existence. Then followed the Yajnas. The gods symbolically sacrificed Virāṭ in the beginning. They became the first Yajamānas, sacrificers and Virāṭ, the first sacrificial animal. With the birth of animals having physical bodies, other sacrifices and Yajnas followed as a matter of course. This naturally implies the manifestation of that part of the Vedas which deals with animals and sacrifices. According to the Taittirīya Brāhmaṇa (I. 1. 8), the Vāmadeva Sāma is connected with animals. The Yajnā-yajniya Sāma is recited

in many Yajnas. The Tāṇḍya Brāhmaṇa says that it was the *Matrin* out of which Prajāpati created the Yajnas.

यज्ञायज्ञियाय च वै स वामदेव्याय च यज्ञाय च यजमानाय च पशुभ्यश्चा वृश्चते य एवं विद्वांसं व्रात्यमुपवदति ॥ ११ ॥ यज्ञायज्ञियस्य च वै स वामदेव्यस्य च यज्ञस्य च यजमानस्य च पशूनां च प्रियं धाम भवति तस्य दक्षिणायां दिशि ॥ १२ ॥

He who speaks disparaginglv etc. (*xi*) *He becomes the beloved of etc.* (*xii*)

These two Mantras are exactly similar in form and meaning to I. 2. iii and iv, only the words Yajnā-yajniya, Vāmadevya etc. given in I. 2. x are to be substituted for Bṛhat and Rathantara etc.

उषा: पुंश्चली मन्त्रो मागधो विज्ञानं वासोऽहरुष्णीषं रात्री केशा हरितौ प्रवर्तौ कल्मलिर्मणि: ॥ १३ ॥ अमावास्या च पौर्णमासी च परिष्कन्दौ मनो० ॥ १४ ॥

These Mantras are exactly similar to v, vi and vii; xiv includes vii. These are only two differences. Uṣā the dawn is mentioned as the wife in place of faith and Amāvāsyā and Paurṇamāsi, the new moon and full moon nights as the servants instead of the past and the future.

स उदतिष्ठत् स प्रतीचीं दिशमनुव्यचलत् ॥ १५ ॥

He rose and walked towards the western direction. (*xv*)

Varuṇa is the lord of the West, which is connected with mankind. Varuṇa is the support of morality and punishes those who stray from the path of strictly ethical behaviour. Vice cannot escape punishment. It is said that Varuṇa takes hold of the wicked with his lasso. The evil doer, as several *Mantras* of the Ṛg Veda show, begs him for forgiveness for his misdeeds. The Śruti says 'You, Varuṇa, see (all).' Walking

towards the west implies that He resolved to bring forth men and all the injunctions and duties pertaining to human conduct.

तं वैरूपं च वैराजं चापश्च वरुणश्च राजानुव्यचलन् ॥ १६ ॥

He was followed by Vairūpa and Vairāja and Ap and King Varuna. (*xvi*)

The creation of mankind necessitated the creation of Ap, which means water and Karma. In the present context, it obviously means Karma, actions. Varuṇa, the all-seer and the upholder of law, also had to begin to function and the parts of the Vedas having a bearing on human life had also to appear. According to the Aitareya Brāhmaṇa (I. 6), the Viraṭ *Mantras* are associated with grain. Human life cannot be sustained and Yajnas cannot be performed without grains. The word, Vairūpa, which means multiformed, is an adjective of Vairājya, as the latter class includes several types of *Mantras*.

वैरूपाय च वै स वैराजाय चाद्भ्यश्च वरुणाय च राज्ञ आ वृश्चते य एवं विद्वांसं व्रात्यमुपवदति ॥ १७ ॥ वैरूपस्य च वै स वैराजस्य चापां च वरुणस्य च राज्ञः प्रियं धाम भवति तस्य प्रतीच्यां दिशि ॥ १८ ॥ इरा पुंश्चली हसो मागधो विज्ञानं वासोऽहरुष्णीषं रात्री केशा हेरितौ प्रवर्तौ कल्मलिर्मणिः ॥ १९ ॥ अहश्च रात्री च परिष्कन्दौ मना० ॥ २० ॥

These four Mantras are exactly similar to xi, xii, xiii and xiv above with the appropriate changes indicated in xvi above. The only important difference is that Irā, the earth, is mentioned as wife and enjoyment as the bard.

स उदतिष्ठत् स उदीचीं दिशमनुव्यचलत् ॥ २१ ॥

He rose and walked towards the Northern direction. (*xxi*)

Kubera is the lord of the North. This direction is associated with the Pitṛs, the ancestors. Usually the South, with Yama

as its lord, is treated as the region of the Pitṛs but the Saptarṣis and other divine and semi-divine ancestors have their abode in the North. Walking towards the North means that he resolved to create the Pitṛs and their regions.

तं श्यैतं च नौधसं च सप्तर्षयश्च सोमश्च राजानुव्यचलन् ॥ २२ ॥

He was followed bv Śyaita and Naudhas and the Saptarṣis and King Soma. (*xxii*)

'Soma is the king of us, Brahmanas,' is a passage frequently met with. It is indicative of the high esteem in which Soma was held. The abode of the Pitṛs, according to the Brāhmaṇas and the Purāṇas, is situated in the Candraloka, the region of the moon of which Soma Devatā, the divine power symbolised by Soma, is the presiding deity. The establishment of Candraloka under the Soma and the appearance of the Saptarṣis, the seven sages who, themselves born of the mind of Brahmā, were the progenitors of the human race and thus the ancestors of the most ancient ancestors, followed or rather accompanied, the creation of the Pitṛs, as a matter of course. Similar was the case with those parts of the Vedas which are associated with rites concerning the Pitṛs. Śyaita and Naudhas are an example of these.

श्यैताय च वै स नौधसाय च सप्तर्षिभ्यश्च सोमाय च राज्ञ आ वृश्चते य एवं विद्वांसं व्रात्यमुपवदति ॥ २३ ॥ श्यैतस्य च वै स नौधसस्य च सप्तर्षीणां च सोमस्य च राज्ञः प्रियं धाम भवति तस्योदीच्यां दिशि ॥२४॥ विद्युत् पुंश्चली स्तनयित्नुर्मागधो विज्ञानं वासोऽहरुष्णीषं रात्री केशा हरितौ प्रवर्तौ कल्मलिर्मणिः ॥ २५ ॥ श्रुतं च विश्रुतं च परिष्कन्दौ मनो विपथम् ॥ २६ ॥ मातरिश्वा च पवमानश्च विपथवाहौ वातः सारथी रेष्मा प्रतोदः ॥ २७ ॥ कीर्तिश्च यशश्च पुरःसरावैनं कीर्तिर्गच्छत्या यशो गच्छति य एवं वेद ॥ २८ ॥

He who speaks disparagingly etc. (xxiii) He becomes the beloved etc., (xxiv) Lightning is the wife, thunder the bard etc. (xxv) Śruta and Viśruta the servants etc., (xxvi) Prāṇa and Soma the horses etc., (xxvii) Fame and reputation etc., . . . (xxviii)

These *Mantras* are exactly similar to the preceding *Mantras* iii to viii of this Sūkta with a few small differences. Lightning and thunder have been substituted for faith and the Sun, and Śruta and Viśruta have taken the place of the past and the future. Śruta means that which has been heard and Viśruta that which has been specially heard. Evidently, these terms refer to knowledge received from books or teachers and knowledge intuitively acquired during Samādhi.

The last *Mantra* about fame and reputation has not been repeated in the case of the South and the West but as it occurs in the case of the two directions mentioned first and last *viz.*, the east and the north, it may be presumed that it is true of the other two directions also.

End of the second Sūkta of the first Anuvāka

3

The greatness of the *Vrātya* is described in the next Sūkta in the form of a story.

स संवत्सरमूर्ध्वोऽतिष्ठत् तं देवा अब्रुवन् व्रात्य किं नु तिष्ठसीति ॥ १ ॥

He remained standing for a year (or above the year). The Gods asked him, Vrātya, why are you standing? (i)

Year is a symbol of time. He remained standing, in-active, for sometime, or transcending time. There are twelve months in a year and twelve Ādityas. He remained in his abode, which is really Himself, this abode being above the regions of the Ādityas, the gods. As the Kauṣītaki Brāhmaṇa

says (1, 3) 'the knower of Brahma goes to the region of Brahma by the Devayāna path, transcending the regions of all the gods.'

He who is above all desires and wants does not stand in need of anything but, out of their deep reverence for Him, the gods approached Him in all humility and asked Him if they could serve Him in any way.

सोऽब्रवीदासन्दीं मे संभरन्त्विति ॥ २ ॥

He replied, 'Bring an Āsandī for me'. (ii)

An *Āsandī* is a raised seat with a woven bottom within a wooden frame work. Sometimes it has arms like a chair.

तस्मै व्रात्यायासन्दीं समभरन् ॥ ३ ॥

The gods brought an Āsandī for Him. (iii)

तस्या ग्रिष्मश्च वसन्तश्च द्वौ पादावास्तां शरच्च वर्षाश्च द्वौ ॥ ४ ॥
बृहच्च रथंतरं चानूच्ये आस्तां यज्ञायज्ञियं च वामदेव्यं च तिरश्च्ये ॥ ५ ॥

Summer and Spring were two of its legs, Winter and Rains the other two (iv). Bṛhat and Rathantara were the two lateral supports and Yajnā-yajniva and Vāmadevya the supports towards the two ends (head and foot). (v)

Bṛhat and the other Sāmas named above have been referred to in the previous Sūkta.

ऋचः प्राञ्चस्तन्तवो यजूंषि तिर्यञ्चः ॥ ६ ॥

Ṛk Mantras were the warp and Yajus Mantras the woof (of the woven bottom). (vi)

वेद आस्तरणं ब्रह्मोपबर्हणम ॥ ७ ॥

The Veda was the mattress and Brahma the pillow. (vii)

Brahma obviously refers to the Brāhmaṇas, the Upaniṣads and the Six Vedāṅgas.

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सामासाद् उद्गीथोऽपश्रयः ॥ ८ ॥

Sama was the seat and Udgītha the arms. (*viii*)

Udgītha is one of the names of Praṇava, the divine Syllable Om.

तामासन्दीं व्रात्य आरोहत् ॥ ९ ॥ तस्य देवजनाः परिष्कन्दा आसन्त्संकल्पाः प्रहाय्या विश्वानि भूतान्युपसदः ॥ १० ॥

The Vrātya ascended the Āsandī. (*ix*) *The gods were his servants, the will his messenger and all living things his dependents.* (*x*)

विश्वान्येवास्य भूतान्युपसदो भवन्ति य एवं वेद ॥ ११ ॥

All living things become the dependents of him who knows this (*xi*).

End of the third Sūkta of the first Anuvāka

4

The story is being continued in the next and some of the succeeding Sūktas.

The gods made certain arrangements for Him.

तस्मै प्राच्या दिशः ॥ १ ॥ वासन्तौ मासौ गोप्तारावकुर्वन् बृहच्च रथंतरं चानुष्ठातारौ ॥ २ ॥

For him, in the eastern direction (*i*). *The two months of the Spring were made Goptā and Bṛhat and Rathantara Anuṣṭhātā* (*ii*).

Goptā means defendants *i.e.* guards; Anuṣthātā means followers, pages. According to the Indian calendar, the year is divided into six seasons of two months each. The first season is spring, comprising the months of Caitra and Vaiśākha, roughly falling about the middle of March to the middle of May.

वासन्तावेनं मासौ प्राच्या दिशो गोपायतो बृहच्च रथंतरं चानु तिष्ठतो य एवं वेद ॥ ३ ॥

The two months of Spring guard him who knows this in the eastern direction and Bṛhat and Rathantara follow him (iii).

तस्मै दक्षिणाया दिशः ॥ ४ ॥ ग्रैष्मौ मासौ गोप्तारावकुर्वन् यज्ञायज्ञियं च वामदेव्यं चानुष्ठातारौ ॥ ५ ॥ ग्रैष्मावेनं मासौ दक्षिणाया दिशो गोपायतो यज्ञायज्ञियं च वामदेव्यं चानु तिष्ठतो य एवं वेद ॥ ६ ॥ तस्मै प्रतीच्या दिशः ॥ ७ ॥ वार्षिकौ मासौ गोप्तारावकुर्वन् वैरूपं च वैराजं चानुष्ठातारौ ॥ ८ ॥ वार्षिकावेनं मासौ प्रतीच्या दिशो गोपायतो वैरूपं च वैराजं चानु तिष्ठतो य एवं वेद ॥ ९ ॥ तस्मा उदीच्या दिशः ॥ १० ॥ शारदौ मासौ गोप्तारावकुर्वञ्छ्यैतं च नौधसं चानुष्ठातारौ ॥ ११ ॥ शारदावेनं मासावुदीच्या दिशो गोपायतः श्यैतं च नौधसं चानु तिष्ठतो य एवं वेद ॥ १२ ॥ तस्मै ध्रुवाया दिशः ॥ १३ ॥ हैमन्तौ मासौ गोप्तारावकुर्वन् भूमिं चाग्निं चानुष्ठातारौ ॥ १४ ॥ हैमन्तावेनं मासौ ध्रुवाया दिशो गोपायतो भूमिश्चाग्निश्चानु तिष्ठतो य एवं वेद ॥ १५ ॥ तस्मा ऊर्ध्वाया दिशः ॥ १६ ॥ शैशिरौ मासौ गोप्तारावकुर्वन् दिवं चादित्यं चानुष्ठातारौ ॥ १७ ॥ शैशिरावेनं मासावूर्ध्वाया दिशो गोपायतो द्यौश्चादित्यश्चानु तिष्ठतो य एवं वेद ॥ १८ ॥

These *Mantras* are similar in form to the above three. The differences can be seen at a glance from the following table:

Direction	Guards	Followers
South	The two months of Summer	Yajnā-Yajniya Vamadevya
West	The two raining months	Vairūpa and Vairajya
North	The two months of Śarad	Śyaita & Naudhas
Earthwards	The two months of Hemanta	The earth & Fire
Upwards	The two months of Śiśir	The sky and the Sun

End of the fourth Sūkta of the first Anuvāka

5

तस्मै प्राच्या दिशो अन्तर्देशाद् भवमिष्वासमनुष्ठातारमकुर्वन् ॥ १ ॥

They (the gods) made Iṣvāsa Bhava the Anuṣṭhātā in the intermediary direction from the eastern direction (i).

Anuṣṭhātā has been explained in the previous Sūkta as follower.

Iṣvāsa means arrow-thrower, archer. An arrow cannot be thrown without a bow and, as we have seen in the second Sūkta, the bow signifies power. Iṣvāsa Bhava would be Bhava with his bow, viz., Bhava with his Śakti, power. Power and its wielder cannot be separated from each other. It is for this reason that Śankara is often represented as Ardhanārīśvara, half-man half-woman.

An intermediary direction is a direction between two cardinal points. From the order in which the directions have been named, it appears that there is a reference to the north-east, south-east, south-west, and north-west respectively.

भव एनमिष्वासः प्राच्या दिशो अन्तर्देशादनुष्ठातानु तिष्ठति नैनं शर्वो न भवो नेशानः ॥ २ ॥ नास्य पशून् न समानान् हिनस्ति य एवं वेद ॥ ३ ॥

Acting as a follower, Iṣvāsa Bhava follows him in the north-eastern direction; neither Śarva nor Īśāna injure him (ii) Neither his animals nor his dependents are injured, who knows this (iii).

The construction is archaic but the meaning is clear.

तस्मै दक्षिणाया दिशो अन्तर्देशाच्छर्वमिष्वासमनुष्ठातारमकुर्वन् ॥ ४ ॥ शर्व एनमिष्वासो दक्षिणाया दिशो अन्तर्देशादनुष्ठातानु तिष्ठति नैनं० ॥५॥ तस्मै प्रतीच्या दिशो अन्तर्देशात् पशुपतिमिष्वासमनुष्ठातारमकुर्वन् ॥ ६ ॥ पशुपतिरेनमिष्वासः प्रतीच्या दिशो अन्तर्देशादनु० ॥ ७ ॥ तस्मा

उदीच्या दिशो अन्तर्देशात् उग्रं देवमिष्वास मनुष्ठातारमकुर्वन् ॥ ८ ॥
उग्र एनं देव इष्वास उदीच्या दिशो अन्तर्देशादनु० ॥ ९ ॥ तस्मै
ध्रुवाया दिशो अन्तर्देशाद् रुद्रमिष्वासमनुष्ठातारमकुर्वन् ॥ १० ॥ रुद्र
एनमिष्वासो ध्रुवाया दिशो अन्तर्देशादनु० ॥ ११ ॥ तस्मा ऊर्ध्वाया
दिशो अन्तर्देशान्महादेवमिष्वासमनुष्ठातारमकुर्वन् ॥ १२ ॥ महादेव
एनमिष्वास ऊर्ध्वाया दिशो अन्तर्देशादनु० ॥ १३ ॥ सर्वैभ्यो
अन्तर्देशेभ्य ईशानमिष्वासमनुष्ठातारमकुर्वन् ॥ १४ ॥
ईशान एनमिष्वासः सर्वेभ्यो अन्तर्देशेभ्योऽनुष्ठातानु तिष्ठति नैनं शर्वो न भवो
नेशानः ॥१५॥ नास्य पशून् न समानान् हिनस्ति य एवं वेद ॥१६॥

These *Mantras*, are similar in form to the preceding two except for certain differences which are brought out by the following table:

Direction	Follower
South-east	Iṣvāsa Śarva
South-West	Iṣvāsa Paśupati
North-West	Iṣvāsa Ugradeva
Below	Iṣvāsa Rudra
Above	Iṣvāsa Mahādeva
All intermediary directions	Iṣvāsa Īśāna

There are only two *Mantras* each for the directions from South-east to Above. The sentence about non-injury and the animals etc. appears only in the beginning and the end, but it obviously refers to all the other directions as well.

Bhava, Śarva etc., are all names of Eka-Vrātya, the Paramātmā. They indicate His various functions. Bhava is so called because all things have their birth (*Bhava*) from

Him. He is called Śarva from the root Śarv, to destroy, because He destroys everything, at the dissolution. Unenlightened *Jīvas* are called *Paśus* (animals). He supports (even) them; hence He is Paśupati. He is terrible (Ugra), hence the name Ugradeva. Rudra is a word of complicated etymology. It is made up of two components: Ru is one who sounds, produces a sound. This refers to the Logos, the Primeval Sound, which issued from Paramātmā and is one with Him. Dra is one who gives wealth. Rudra is, therefore, He who manifests the Primal sound and gives prosperity, the Lord of Liberation and the dispenser of worldly happiness.

Mahādeva is the God of gods. Īśāna is He who is the Lord (of all)

End of the fifth Sūkta of the first Anuvāka

6

The word Rudra is generally taken to be derived from the root Rud, he causes weeping. I treat it as a compound of Ru and dra. Ru (रु) is He who रौति (makes a sound) +dra (द्र) is He who ददाति रयिं (gives wealth and prosperity).

Now follows an elaboration of what has been stated before in brief.

स ध्रुवां दिशमनु व्यचलत् ॥ १ ॥ तं भूमिश्चाग्निश्चौषधयश्च वनस्पतयश्च वानस्पत्याश्च वीरुधश्चानुव्यचलन् ॥ २ ॥ भूमेश्च वै सोऽग्नेश्चौषधीनां च वनस्पतीनां च वानस्पत्यानां च वीरुधां च प्रियं धाम भवति य एवं वेद ॥ ३ ॥

He walked towards the Dhruvā direction (i). He was followed by the earth, fire, plants, trees, objects derived from trees and creepers (ii). He who knows this becomes the beloved of the earth, fire etc. (iii).

Dhruvā means the steady one. The word has occurred in previous Sūktas also and has been translated as the earth-ward direction. The context, here and elsewhere, supports this rendering. The terms 'walking' and 'was followed by' have been explained previously.

Fire is that internal heat which supplies warmth to living creatures and helps seeds to germinate.

स ऊर्ध्वां दिशमनु व्यचलत् ॥ ४ ॥ तमृतं च सत्यं च सूर्यश्च चन्द्रश्च नक्षत्राणि चानुव्यचलन् ॥ ५ ॥ ऋतस्य च वै स सत्यस्य च सूर्यस्य च चन्द्रस्य च नक्षत्राणां च प्रियं धाम भवति य एवं वेद ॥ ६ ॥

In these three *Mantras,* which are similar in form to the first three, is described His journey to the *Ūrdhvā* (Upward) direction in which he is followed by Ṛta, Satya, the Sun, the Moon and the Stars. Ṛta and Satya both mean Truth. Cf. Commentary on i. 1. 3 above.

स उत्तमां दिशमनु व्यचलत् ॥ ७ ॥ तमृचश्च सामानि च यजूंषि च ब्रह्म चानुव्यचलन् ॥ ८ ॥ ऋचां च वै स साम्नां च यजुषां च ब्रह्मणश्च प्रियं धाम भवति य एवं वेद ॥ ९ ॥

In these three mantras, which are also similar in form to the first three, is described His journey towards the Uttamā direction and his being followed by Ṛk, Yajus, Sāma and Brahma.

Uttamā means best or highest. This direction is that which is followed by the Yogi in his spiritual journey to the regions of the highest beatitude. This path leads to that state in which the Divine sound, the voice of the Silence, is revealed in all its fullness and glory. As the Śruti says 'Voice (or sound) has four forms which are known only to the wise Brāhmaṇas. Of these, three are hidden in a cave and are not known; men speak the fourth.' This primal sound is the material cause of

all that exists, it is the source of all knowledge, symbolised by the three Vedas and the Brāhmaṇas and Upaniṣads.

स बृहतीं दिशमनु व्यचलत् ॥ १० ॥ तमितिहासश्च पुराणं च गाथाश्च नाराशंसीश्चानुव्यचलन् ॥ ११ ॥ इतिहासस्य च वै स पुराणस्य च गाथानां च नाराशंसीनां च प्रियं धाम भवति य एवं वेद ॥ १२ ॥

These describe his journey towards the Bṛhatī and his being followed by Itihāsa, Purāṇa and Nārāśaṁsī.

The Bṛhadāraṇyaka Upaniṣad says that Vāk (voice, sound), is Bṛhatī. This means that in these *Mantras* is described a further elaboration of the Primal sound in the form of literature, symbolised by Itihāsa, Purāṇa and Nārāśaṁsī. Itihāsa is history. Purāṇa is also history but it emphasizes the role of the divine Laws and forces which control human affairs and projects the history of mankind against the background of the cosmic drama in which whole world-cycles are but fleeting events. Nārāśaṁsī-Gathas, as their name implies, praise man and his work. The Vedas and Upaniṣads were revealed to the Ṛṣis during Samādhi, but other literature was and is created by men. Vāk, of course, is the source of both.

स परमां दिशमनु व्यचलत् ॥ १३ ॥ तमाहवनीयश्च गार्हपत्यश्च दक्षिणाग्निश्च यज्ञश्च यजमानश्च पशवश्चानुव्यचलन् ॥ १४ ॥ आहवनीयस्य च वै स गार्हपत्यस्य च दक्षिणाग्नेश्च यज्ञस्य च यजमानस्य च पशूनां च प्रियं धाम भवति य एवं वेद ॥ १५ ॥

These deal with His journey towards the Paramā and state that he was followed by Āhavanīya, Gārhapatya, Dakṣiṇāgni, Yajna, Yajamāna and animals.

The context shows that Paramā, literally ultimate, is the direction of Vedic ritual. Āhavanīya, Gārhapatya and Dakṣināgni are the three fires used on different occasions in Yajnas. The Yajamāna is the performer of the ceremony and the animals referred to are the sacrificial animals.

सोऽनादिष्टां दिशमनु व्यचलत् ॥ १६ ॥ तमृतवश्चार्तवाश्च लोकाश्च लौक्याश्च मासाश्चार्धमासाश्चाहोरात्रे चानुव्यचलन् ॥ १७ ॥ अतनां च वै स आर्तवानां च लोकानां च लौक्यानां च मासानां चार्धमासानां चाहोरात्रयोश्च प्रियं धाम भवति य एवं वेद ॥ १८ ॥

These mention His going in the Anādiṣṭā direction and being followed by the seasons, objects connected with seasons, regions, objects connected with regions, the month, the fortnight and day and night.

Anādiṣṭā means undirected, un-charted. There is no road in the skies, but planets and stars move along definite paths in mathematically calculable periods. It is obviously this world of astronomy which is referred to as the Anādiṣṭā direction. The seasons, objects connected with the seasons, *e.g.* prevailing winds, and the other things referred to depend on the movements of the heavenly bodies.

सोऽनावृत्तां दिशमनु व्यचलत् ततो नावर्त्स्यन्नमन्यत ॥ १९ ॥

He moved in the Anāvṛttā direction. Therefore, He thought, I shall not return. (*xix*)

Anāvṛtti means non-return. The direction which permits of no return is the direction of Mokṣa, final liberation. As Vyāsa says in the Bṛahma Sūtra: "According to the Vedas, there is no return." There can be no question of coming or going for him who has transcended the bounds of space and time. There is no particular region to which he belongs: he is all and everywhere.

That is why the Upaniṣad says 'His Prāṇa does not ascend.'

तं दितिश्चादितिश्चेडा चेन्द्राणी चानुव्यचलन् ॥ २० ॥

He was followed by Diti and Aditi and Iḍā and Indrāṇī. (*xx*)

Diti is that which divides. The division of *meum* and *tuum* is caused by *Avidyā*, nescience. In the Purāṇas, Diti is

the mother of the Asuras, the enemies of the gods. In a philosophical sense, the evil tendencies of the mind are demons and they are certainly the progeny of nescience. Aditi is the opposite of Diti and is the realization that 'verily all this is Brahma'. As the Śruti says 'Aditi' is the heaven, she is the mother, the father and the son. Aditi is the human race (literally, the five races), she is the past and the future. The Purāṇaṣ say that she is the mother of the gods. The noble urges of the mind are gods, in a philosophical sense, and are certainly born of knowledge.

Iḍā is Vāk, the ultimate Sound. Another name for Indrāṇī is Śacī which means power. Indrāṇī is, therefore, divine power.

दितेश्च वै सोऽदितेश्चेडायाश्चेन्द्राण्याश्च प्रियं धाम भवति य एवं वेद ॥२१॥

He who knows this becomes the beloved of Diti and Aditi and Iḍā and Indrāṇī. (*xxi*)

He who knows *i.e.* has realized Brahma is liberated. Both nescience and knowledge are in his control. In this world of appearances, practical use has to be made even of nescience. The distinction between the enjoyer and the object of enjoyment is unreal, but the Yogi does take food all his life, none the less. A person who happens to slip into a river has to use that water to swim out to dry land. That is why the Īśāvāsyopaniṣad says, 'Having conquered death through nescience, he tastes nectar (deathlessness) through knowledge.' Iḍā and Indrāṇī, all the gods and all powers, occult and physical, are at his service. Of course, all this refers to his ordinary state. In the state of Samādhi, he is above all this. When duality has been laid at rest, who shall know what or do what?

स दिशोऽनु व्यचलत् तं विराडनु व्यऽचलत् सर्वे च देवाः सर्वाश्च देवताः ॥ २२ ॥

He moved in all directions. He was followed by Virāṭ and all the gods and all the powers. (*xxii*)

The Puruṣa Sūkta says that He is in all this and also transcends this world of space and time. The whole world, of which Virāṭ is the Over-soul, is only one quarter of Him. That is why Virāṭ etc. are said to follow Him.

विराजश्च वै स सर्वेषां च देवानां सर्वासां च देवतानां प्रियं धाम भवति
य एवं वेद ॥ २३ ॥

He who knows this becomes the beloved of Virāṭ and all the gods and all the powers. (*xxiii*)

स सर्वानन्तर्देशाननु व्यऽचलत् ॥ २४ ॥

He moved in all the inner (*or intermediate*) *regions.* (*xxiv*)

This term evidently refers to the Antarikṣa, the vast, void containing innumerable worlds. This void is within the body of Virāṭ, hence the name. Everyone of these worlds has its own Brahmā and other gods and is inhabited by a variety of living beings of whom we can form no conception.

तं प्रजापतिश्च परमेष्ठी च पिता च पितामहश्चानुऽव्य चलन् ॥ २५ ॥

He was followed by Prajāpati and Parameṣṭhī and the Pitā and the Pitāmaha. (*xxv*)

Just as Dakṣa and other Prajāpatis (progenitors) were born on this earth to propagate the human race, there were and will be Prajāpatis in other worlds as well. Similarly, there will be Parameṣthis (Rudras), Pitās (literally protectors, Viṣṇus) and Pitāmahas (grand-fathers, Brahmās), elsewhere also.

प्रजापतेश्च वै स परमेष्ठिनश्च पितुश्च पितामहस्य च प्रियं धाम भवति य
एवं वेद ॥ २६ ॥

He who knows this becomes the beloved of Prajāpati and Parameṣṭhi and Pitā and Pitāmaha. (*xxvi*)

End of the sixth Sūkta of the first Anuvāka

7

स महिमा सद्रुर्भूत्वान्तं पृथिव्या अगच्छत् स समुद्रोऽभवत् ॥ १ ॥

He became a vast fluid and went to the ends of the earth (*or into the earth*). *He became the sea.* (*i*)

तं प्रजापतिश्च परमेष्ठी च पिता च पितामहश्चापश्च श्रद्धा च वर्षं भूत्वानुव्यवर्तयन्त ॥ २ ॥

Prajāpati and Parameṣṭhī and Pitā and Pitāmaha and Ap and Faith assumed the form of rain and began to follow Him. (*ii*)

The words Prajāpati etc. have already been explained. Ap means water and Karma, particularly religious rites. Without faith, there can be no performance of religious rites, hence Ap and faith go together. The water of the sea becomes rain. From rain come the cereals which support life and are used in Yajnas. This cycle goes on repeating itself endlessly, but rain can fall in the desert or other barren land and water wasted. The performance of Yajnas with faith ensures that it shall prove of maximum benefit to mankind. Faith and the due performance of Yajnas induces the gods to use their powers to bend natural phenomena to the service of humanity.

ऐनमापो गच्छन्त्यैनं श्रद्धा गच्छत्यैनं वर्षं गच्छति य एवं वेद ॥ ३ ॥

He who knows this obtains Ap and faith and rain. (*iii*)

Obtaining Ap would mean obtaining the knowledge and the ability to perform Yajnas properly.

तं श्रद्धा च यज्ञश्च लोकश्चान्नं चान्नाद्यं च भूत्वाभिपर्यावर्तन्त ॥ ४ ॥

Faith and Yajna and the worlds surrounded Him, assuming the form of Anna and Annādya (iv).

Anna (literally grain, food) stands for all objects of enjoyment and Annādya (literally the capacity to eat food) means the ability to enjoy.

ऐनं श्रद्धा गच्छत्यैनं यज्ञो गच्छत्यैनं लोको गच्छत्यैनमन्नं गच्छत्यैनमन्नाद्यं गच्छति य एवं वेद ॥ ५ ॥

He who knows this obtains faith and Yajnas, the worlds, objects of enjoyment and the ability to enjoy. (v)

End of the seventh Sūkta of the first Anuvāka.
End of the first Anuvāka

SECOND ANUVĀKA

1

सोऽरज्यत ततो राजन्योऽजायत ॥ १ ॥

He was pleased, from this was born the Rājanya. (i)

It is said that the Rājā (the pleaser, he who pleases) is so called because he pleases (gives pleasure to) the people. The word Rājanya signifies the king and is used for the Kṣattriya caste in general. This *Mantra* emphasizes the fact that it is the duty of the ruler to keep his subjects satisfied.

स विशः सबन्धूनन्नमन्नाद्यमभ्युदतिष्ठत् ॥ २ ॥

He rose towards his subjects with their friends and relations, objects of enjoyment and the ability to enjoy. (ii)

He 'rose towards', became the master of all citizens, of all material resources within the state and of all the powers which make it possible to make use of those resources.

A ruler whose subjects are satisfied naturally attains these objects.

विशां च वै स सबन्धूनां चान्नस्य चान्नाद्यस्य च प्रियं धाम भवति य एवं वेद ॥ ३ ॥

He who knows this becomes the beloved of subjects with their friends etc. (*iii*)

End of the first Sūkta of the second Anuvāka

2

स विशोऽनु व्यचलत् ॥ १ ॥

He moved towards the subjects (*i*).

He meted out proper treatment to the citizens of the State.

तं सभा च समितिश्च सेना च सुरा चानुव्यचलन् ॥ २ ॥

He was followed by the Sabhā and the Samiti and the army and Surā (*ii*).

Sabhā and Samiti are old Vedic terms standing for committees and deliberative bodies of various kinds. They would correspond roughly to meetings of representatives of the people and committees of small special groups. Those who constitute the government of a state should be followed by, have good relations with, such bodies. Rulers are given the blessing to become Samitinjaya, victors over the Samiti. The army should, of course, follow the ruler. Surā means wine. Wine leads to the commission of crime. The word, therefore,

stands as a generic term for evil-doers of all kinds. A good state should naturally be able to control such men.

सभायाश्च वै स समितेश्च सेनायाश्च सुरायाश्च प्रियं धाम भवति य एवं वेद ॥ ३ ॥

He who knows this becomes the beloved of the Sabhā etc. (iii)

End of the second Sūkta of the second Anuvāka

तद् यस्यैवं विद्वान् व्रात्योराज्ञोऽतिथिर्गृहानागच्छेत ॥ १ ॥ श्रेयांसमेनमात्मनो मानयेत् तथा दात्राय ना वृश्चते तथा क्षत्राय ना वृश्चते तथा राष्ट्राय ना वृश्चंते ॥ २ ॥

If such a learned Vrātya comes as a guest to the mansions of a King. (i) (That King) should consider this (visit) as auspicious for himself. By so doing he injures neither the Kṣatra nor the Rāṣṭra (ii).

A learned *Vratya* is the person who has been referred to in a number of *Mantras* above as one who knows this. He is a man who has realized his oneness with Brahma. The visit of such a saint is highly auspicious. By honouring him, the King increases his own Kṣatra (the power of the Kṣatriya), the power to govern and protect the State, and brings prosperity to the Rāṣṭra, the nation.

अतो वै ब्रह्म च क्षत्रं चोदतिष्ठतां ते अब्रूतां कं प्रविशावेति ॥ ३ ॥ अतो वै बृहस्पतिमेव ब्रह्म प्रविशत्विन्द्रं क्षत्रं तथा वा इति ॥ ४ ॥ अतो वै बृहस्पतिमेव ब्रह्म प्राविशदिन्द्रं क्षत्रम् ॥ ५ ॥

From Him were born Brahma and Kṣatra; they asked whom shall we two enter? (iii) From this, let Brahma enter Bṛhaspati, and Kṣatra, Indra. (iv) From this, Brahma entered Bṛhaspati and Kṣatra (entered) Indra (v).

Both Brahma, the power of Brāhmaṇa, which comes from austerities, the practice of Yoga and right conduct, and Kṣatra which comes from vigilant and self-denying protection of the weak and the removal of suffering, emanate ultimately from Paramātmā. Bṛhaspati is the lord of speech. He who rises to the regions of the ultimate speech, the silent voice through Yoga is Bṛhaspati and the repository of Brāhmanic power. Indra, the King of the gods, is not only the embodiment of strength and power which he uses in the service of the Jīvas, but is also a person who acquired the knowledge of self through severe austerities. The Bṛhadāraṇyaka relates this story. Whosoever pursues the knowledge of self with steadiness and devotes himself to the service of others becomes identical with Indra. Kṣatra strength thereby enters him.

इयं वा उ पृथिवी बृहस्पतिर्द्यौरेवेन्द्रः ॥ ६ ॥ अयं वा उ अग्निर्ब्रह्मा-
सावादित्यः क्षत्रम् ॥ ७ ॥

This earth is Bṛhaspati, the heavens are Indra (vi) This Agni is Brahma, the Sun is Kṣatra (vii).

ऐनं ब्रह्म गच्छति ब्रह्मवर्चसी भवति ॥ ८ ॥ यः पृथिवीं बृहस्पतिमग्निं ब्रह्म
वेद ॥ ९ ॥ ऐनमिन्द्रियं गच्छतीन्द्रियवान् भवति ॥ १० ॥ य
आदित्यं क्षत्रं दिवमिन्द्रंवेद ॥ ११ ॥

He obtains Brahma, is endowed with the Brahmic Power (viii) who knows the earth to be Bṛhaspati and Agni to be Brahma (ix). He obtains Kṣatra, is endowed with the power of Indra (x) who knows the sun to be Kṣatra and the heavens to be Indra (xi).

End of the third Sūkta of the second Anuvāka

4

The next Sūkta is devoted entirely to the praise of the *Vrātva* who has attained the Knowledge of Brahma.

तद् यस्यैवं विद्वान् व्रात्योऽतिथिर्गृहानागच्छेत् ॥१॥ स्वयमेनमभ्युदेत्य ब्रूयाद् व्रात्य क्वावात्सीर्व्रात्योदकं व्रात्य तर्पयन्तु व्रात्य यथा ते प्रियं तथास्तु व्रात्य यथा ते वशस्तथास्तु व्रात्य यथा ते निकामस्तथास्त्विति ॥ २ ॥

If such a learned Vrātya comes as a guest to anyone's house (i) He should personally approach him and say, "Vrātya, where do you live? Vrātya, accept this water (for washing the hands and feet after a journey); Vrātya, may the members of my household serve you with food and other necessities; may it be as is dear to you, as you wish, as you desire."

In this way, the householder should address the *Vrātya*, in the conviction that the coming of such a holy person sanctifies the house which is visited.

यदेनमाह व्रात्य क्वावात्सीरिति पथ एव तेन देवयानेनाव रुन्द्धे ॥३॥ यदेनमाह व्रात्योदकमित्यप एव तेनाव रुन्द्धे ॥ ४ ॥ यदेनमाह व्रात्य तर्पयन्त्विति प्राणमेव तेन वर्षीयांसं कुरुते ॥ ५ ॥ यदेनमाह व्रात्य यथा ते प्रियं तथास्त्विति प्रियमेव तेनाव रुन्द्धे ॥६॥ एनं प्रियं गच्छति प्रियः प्रियस्य भवति य एवं वेद ॥७॥ यदेनमाह व्रात्य यथा ते वशस्तथास्त्विति वशमेव तेनाव रुन्द्धे ॥ ८ ॥ एनं वशो गच्छति वशी वशिनां भवति य एवं वेद ॥ ९ ॥ यदेनमाह व्रात्य यथा ते निकामस्तथास्त्विति निकाममेव तेनाव रुन्द्धे ॥ १० ॥ एनं निकामो गच्छति निकामे निकामस्य भवति य एवं वेद ॥ ११ ॥

By merely asking, Vrātya, where do you live, he (the householder) brings the Devayāna path (by which the virtuous ascend to heaven) under his control. (iii) By saying to him, Vrātya, accept this water, he brings Ap (water and actions) under his control. (iv) By saying, Vrātya, may the members of my household serve you with food and other necessities, he makes himself long-lived (v) By saying to him, Vrātya, may it be as is dear to you, he brings what is dear under his control (vi). He who knows this obtains what is dear and the object of his

affection seeks out after him (as if he were dear to it) (vii) By saying to his Vratya, may it be as you wish, he brings wishes under his control (viii) He who knows this becomes the supreme lord of whatever is wished, (ix) By saying to him, Vrātya, may it be as you desire, he brings desire under his control. (x) The desires of him who knows this are satisfied and he becomes the desired of the objects of his desire. (xi)

End of the fourth Sūkta of the second Anuvāka

5

In this Sūkta, the great virtue attaching to hospitality, which is really a Yajna performed in honour of a guest, is emphasized.

तद् यस्यैवं विद्वान् व्रात्य उद्धृतेष्वग्निष्वधिश्रितेऽग्निहोत्रेऽतिथिर्गृहानागच्छेत्
॥ १ ॥ स्वयमेनमभ्युदेत्य ब्रूयाद् व्रात्याति सृज होष्यामीति ॥ २ ॥

He to whose house such a learned Vrātya comes as a guest when the fire has been lifted and Agnihotra has begun (i), should get up, and approaching the Vrātya, say to him Have I your permission to perform Agnihotra? (ii)

When the Gārhapatya fire is taken to the Āhavanīya fire, the fires are said to be lifted. This is a stage at the beginning of a Yajna (agnihotra).

स चातिसृजेज्जुहुयान्न चातिसृजेन्न जुहुयात् ॥ ३ ॥ स य एवं विदुषा
व्रात्येनातिसृष्टो जुहोति ॥ ४ ॥ प्र पितृयाणं पन्थां जानाति प्र देव-
यानम् ॥ ५ ॥ न देवेष्वा वृश्चते हुतमस्य भवति ॥ ६ ॥ पर्यस्या-
स्मिल्लोक आयतनं शिष्यते य एवं विदुषा व्रात्येनातिसृष्टो जुहोति ॥ ७ ॥
अथ य एवं विदुषा व्रात्येनानतिसृष्टो जुहोति ॥ ८ ॥ न पितृयाणं
पन्थां जानाति न देवयानम् ॥ ९ ॥ आ देवेषु वृश्चते अहुतमस्य

भवति ॥ १० ॥ नास्यास्मिंल्लोक आयतनं शिष्यते य एवं विदुषा व्रात्येनानतिसृष्टो जुहोति ॥ ११ ॥

He should perform Agnihotra, if he gives his consent, otherwise not (iii). He who performs Agnihotra in this way with the permission of learned Vrātya (iv) knows both the Devayāna and the Pitṛyāna paths (v) [The Devayāna is the path that leads to the abode of the gods, the Pitṛyāna to that of the fathers.] All of the Yajnas performed by the person who first seeks permission from the Vrātya guest, those in honour of the gods as well as those meant for the Pitṛs, become fruitful. The oblations offered by him do not offend the gods (vi) The place of him who performs Agnihotra in this way with the permission of the learned Vrātya remains in this world (vii) [His fame survives him after death]. And he who preforms Agnihotra without the permission of the learned Vrātya (viii) knows neither the Devayāna nor the Pitṛyāna path (ix) The oblations offered by him offend the gods (x) The place of him who performs agnihotra in this way without the permission of the learned Vrātya does not remain (xi).

End of the fifth Sūkta of the second Anuvāka

6

तद् यस्यैवं विद्वान् व्रात्य एकां रात्रिमतिथिर्गृहे वसति ॥ १ ॥ ये पृथिव्यां पुण्या लोकास्तानेव तेनाव रुन्द्धे ॥ २ ॥ तद् यस्यैवं विद्वान् व्रात्यो द्वितीयां रात्रिमतिथिर्गृहे वसति ॥ ३ ॥ येऽन्तरिक्षे पुण्या लोकास्तानेव तेनाव रुन्द्धे ॥ ४ ॥ तद् यस्यैवं विद्वान् व्रात्यस्तृतीयां रात्रिमतिथिर्गृहे वसति ॥ ५ ॥ ये दिवि पुण्या लोकास्तानेव तेनाव रुन्द्धे ॥ ६ ॥ तद् यस्यैवं विद्वान् व्रात्यश्चतुर्थीं रात्रिमतिथिर्गृहे वसति ॥ ७ ॥ ये पुण्यानां पुण्या लोकास्तानेव तेनाव रुन्द्धे ॥ ८ ॥ तद् यस्यैवं विद्वान्

व्रात्योऽपरिमिता रात्रीरतिथिर्गृहे वसति ॥ ९ ॥ य एवापरिमिताः पुण्या लोकास्तानेव तेनाव रुन्द्धे ॥ १० ॥

He in whose house the learned Vrātya stays as a guest for one night (i) conquers all the sacred regions (abodes of the virtuous) on the earth (ii) He in whose . . . . . . for the second night (iii) conquers . . . . . . in the space between heaven and earth (iv) He in whose . . . . . . third night (v) conquers . . . . . . heavens (vi) He . . . . . . fourth night (vii) conquers . . . . . . the most sacred regions (viii) He . . . . . . uncounted nights (ix) conquers uncounted sacred regions (x)

अथ यस्या व्रात्यो व्रात्यब्रुवो नामबिभ्रत्यतिथिर्गृहानागच्छेत् ॥ ११ ॥ कर्षेदेनं न चैनं कर्षेत् ॥ १२ ॥

If to anyone's house comes a person who calls himself a Vrātya but is not really such (xi) shall he turn him out? No, he shall not turn him out (xii)

The householder should not turn away from his door even the pretender, knowing him to be such.

अस्यै देवताया उदकं याचामीमां देवतां वासय इमामिमां देवतां परि वेष्मीत्येनं परि वेविष्यात् ॥ १३ ॥ तस्यामेवास्य तद् देवतायां हुतं भवति य एवं वेद ॥ १४ ॥

He should serve him with the attitude I am requesting this God to accept water, I am offering quarters to this god, I serve food and other necessaries to this god (xiii) The oblation to this god offered by him who knows this becomes a (proper) oblation (xiv).

It is said that all gods reside in the body of a guest. The service, even of a hypocritical guest, with the proper mental attitude is fruitful.

End of the sixth Sūkta of the second Anuvāka

7

स यत् प्राचीं दिशमनु व्यचलन्मारुतं शर्धो भूत्वानुव्यचलन्मनोऽन्नादं कृत्वा ॥ १ ॥ मनसान्नादेनान्नमत्ति य एवं वेद ॥ २ ॥

When he moved towards the eastern direction, he did so, becoming the strength of Vāyu, making mind the enjoyer (instrument of enjoyment) (i) He who knows this enjoys the enjoyables with the mind (ii).

Vāyu is that form of energy which enables us to digest food. Paramātmā does not, cannot, enjoy material objects with the senses, as we do. But he accepts, with his mind, as it were, whatever devotees offer Him. The Yogi who has realized the self also acquires this power. Objects of enjoyments come to him without effort, and he enjoys them with the mind.

स यद् दक्षिणां दिशमनु व्यचलदिन्द्रो भूत्वानुव्यचलद् बलमन्नादं कृत्वा ॥ ३ ॥ बलेनान्नादेनान्नमत्ति य एवं वेद ॥ ४ ॥

When he moved towards the Southern direction, he did so becoming Indra and making strength the enjoyer (iii) He who knows this enjoys the enjoyables with strength. (iv)

The original word for South is Dakṣiṇa. Dakṣa means strength. Dakṣiṇa is, therefore, the direction of strength, of the strong, of the strongest among the strong viz., Indra.

स यत् प्रतीचीं दिशमनु व्यचलद् वरुणो राजा भूत्वानुव्यचलदपोऽन्नादीः कृत्वा ॥ ५ ॥ अद्भिरन्नादीभिरन्नमत्ति य एवं वेद ॥ ६ ॥ स यदुदीचीं दिशमनु व्यचलत् सोमो राजा भूत्वानुव्यचलत् सप्तर्षिभिर्हुत आहुतिमन्नादीं कृत्वा ॥ ७ ॥ आहुत्यान्नाद्यान्नमत्ति य एवं वेद ॥ ८ ॥ स यद् ध्रुवां दिशमनु व्यचलद् विष्णुर्भूत्वानुव्यचलद् विराजमन्नादीं कृत्वा ॥ ९ ॥ विराजान्नाद्यान्नमत्ति य एवं वेद ॥ १० ॥ स यत् पशूननु व्यचलद् रुद्रो भूत्वानुव्यचलदोषधीरन्नादीः कृत्वा ॥ ११ ॥ ओषधीभिरन्नादीभिरन्नमत्ति य एवं वेद ॥ १२ ॥ स यत् पितॄननु

व्यचलद् यमो राजा भूत्वानुव्यचलत् स्वधाकारमन्नादं कृत्वा ॥ १३ ॥
स्वधाकारेणान्नादेनान्नमत्ति य एवं वेद ॥ १४ ॥ स यन्मनुष्याननु
व्यचलदग्निर्भूत्वानुव्यचलत् स्वाहाकारमन्नादं कृत्वा ॥ १५ ॥ स्वाहा-
कारेणान्नादेनान्नमत्ति य एवं वेद ॥ १६ ॥ स यदूर्ध्वां दिशमनु व्यचलद्
बृहस्पतिर्भूत्वानुव्यचलद् वषट्कारमन्नादं कृत्वा ॥ १७ ॥ वषट्कारेणा-
न्नादेनान्नमत्ति य एवं वेद ॥ १८ ॥ स यद् देवाननु व्यचलदीशानो
भूत्वानुव्यचलन्मन्युमन्नादं कृत्वा ॥ १९ ॥ मन्युनान्नादेनान्नमत्ति
य एवं वेद ॥२०॥ स यत् प्रजा अनु व्यचलत् प्रजापतिर्भूत्वानुव्यचलत्
प्राणमन्नादं कृत्वा ॥ २१ ॥ प्राणेनान्नादेनान्नमत्ति य एवं वेद ॥२२॥
स यत् सर्वानन्तर्देशाननु व्यचलत् परमेष्ठी भूत्वानुव्यचलद् ब्रह्मान्नादं
कृत्वा ॥ २३ ॥ ब्रह्मणान्नादेनान्नमत्ति य एवं वेद ॥ २४ ॥

These *Mantras* are similar to the above and their meaning may be gathered from the following table:

Direction	The form assumed	The enjoyer
West	Varuṇa	The waters
North	Soma	Āhutīs (Oblations put into the fire)
Downwards	Viṣṇu	Virāṭ
The world of Animals	Rudra	Plants
The world of the Pitṛs	Yama	Svadhā Kāra
The world of men	Agni	Svāhā Kāra
Upwards	Bṛhaspati	Vaṣaṭ Kāra
The world of gods	Īśāna	Anger
The world of living things	Prajāpati	Prāṇa
All intervening regions	Parameṣṭhī	Brahma

The syllable *Svadhā* is repeated when offering oblations to the Piṭrs, *Svāhā* generally when offering oblations to the gods and Vaṣaṭ on special occasions.

End of the seventh Sūkta of the second Anuvāka

8

Every living organism has some kind of a nervous mechanism, howsoever rudimentary. It is almost impossible to detect anything like a differentiated nerve structure in many of the lowliest organisms, but the fact that they feel and react justifies the assumptions that there is something in them similar in function, if not in construction, to the nervous system of man and the other vertebrates. The energy that flows along the nervous net-work is called Prāṇa. Some confuse Prāṇa with breath, but this is an untenable position. Nerves are not hollow tubes through which air can pass. Prāṇa is one, but it has been given many names, according to the variety of the functions it performs. In the following and the succeeding Sūktas, Parmātmā has been described as if He has a nervous system through which flow currents of nervous energy. Only three such currents have been mentioned. Prāṇa, the most important form of nervous energy which has the distinction of being called by the generic name of the whole group, Apāna and Vyāna. The first controls the brain, the heart and in general the upper parts of the body, the second the lower parts below the waist and the third all the unspecified parts of the body which are not controlled by nervous forces bearing any special name. The way various nervous currents function and the manner in which different sets of nerves are connected with different ganglia and plexuses is treated at great length in books on Yoga.

तस्य व्रात्यस्य ॥ १ ॥ सप्त प्राणाः सप्तापानाः सप्त व्यानाः ॥ २ ॥

That Vrātya (i) has seven Prāṇas, seven Apānas, seven Vyānas (ii).

तस्य व्रात्यस्य । योऽस्य प्रथमः प्राण ऊर्ध्वो नामायं सो अग्निः ॥ ३ ॥
तस्य व्रात्यस्य । योऽस्य द्वितीयः प्राणः प्रौढो नामासौ स आदि-
त्यः ॥ ४ ॥ तस्य व्रात्यस्य । योऽस्य तृतीयः प्राणोऽभ्यूढो नामासौ स
चन्द्रमाः ॥ ५ ॥ तस्य व्रात्यस्य । योऽस्य चतुर्थः प्राणो विभुर्नामायं
स पवमानः ॥ ६ ॥ तस्य व्रात्यस्य । योऽस्य पञ्चमः प्राणो योनिर्नाम
ता इमा आपः ॥ ७ ॥ तस्य व्रात्यस्य । योऽस्य षष्ठः प्राणः प्रियो
नाम त इमे पशवः ॥ ८ ॥ तस्य व्रात्यस्य । योऽस्य सप्तमः प्राणो-
ऽपरिमितो नाम ता इमाः प्रजाः ॥ ९ ॥

The first Prāṇa of	*Vrātya*	*named*	*Ūrdhva is fire (iii)*
The second ,,	,,	,,	*Prauḍha is the sun (iv)*
The third ,,	,,	,,	*Abhyūḍha is the moon (v)*
The fourth ,,	,,	,,	*Vibhu is the wind (vi)*
The fifth ,,	,,	,,	*Yoni is the water (vii)*
The sixth ,,	,,	,,	*Priya is the animals (viii)*
The seventh ,,	,,	,,	*Aparimita is the progeny*

The meanings are respectively upwards (or urging upwards), fully developed, on the road to full development, omnipresent. The root cause, the dear or beloved, and measure-less. It is not difficult to see the equation of the two sets of names. The waters are called the root-cause, because the Vedas, like modern science, say that life first began in water.

End of the eighth Sūkta of the second Anuvāka

9

तस्य व्रात्यस्य । योऽस्य प्रथमोऽपानः सा पौर्णमासी ॥ १ ॥ तस्य
व्रात्यस्य । योऽस्य द्वितीयोऽपानः साष्टका ॥ २ ॥ तस्य व्रात्यस्य ।
योऽस्य तृतीयोऽपानः सामावास्या ॥ ३ ॥ तस्य व्रात्यस्य । योऽस्य

चतुर्थोऽपानः सा श्रद्धा ॥ ४ ॥ तस्य व्रात्यस्य । योऽस्य पञ्चमोऽपानः सा दीक्षा ॥ ५ ॥ तस्य व्रात्यस्य । योऽस्य षष्ठोऽपानः स यज्ञः ॥ ६ ॥ तस्य व्रात्यस्य । योऽस्य सप्तमोऽपानस्ता इमा दक्षिणाः ॥ ७ ॥

The first Apana of the Vratya is the full moon day.
The second ,, ,, ,, ,, Aṣṭaka day.
The third ,, ,, ,, ,, new moon day.
The fourth ,, ,, ,, ,, faith
The fifth ,, ,, ,, ,, Initiation.
The sixth ,, ,, ,, ,, Yajna
The seventh ,, ,, ,, ,, Dakṣiṇā

The full moon and new moon days are occasions for special rites. The seventh, eighth and ninth days of the dark fortnight are together called *Aṣṭaka* and have a special significance in ceremonies pertaining to the dead. *Dakṣiṇā* is the offering made to the presiding priests.

End of the ninth Sūkta of the second Anuvāka

10

तस्य व्रात्यस्य । योऽस्य प्रथमो व्यानः सेयं भूमिः ॥ १ तस्य व्रात्यस्य । योऽस्य द्वितीयो व्यानस्तदन्तरिक्षम् ॥ २ ॥ तस्य व्रात्यस्य । योऽस्य तृतीयो व्यानः सा द्यौः ॥ ३ ॥ तस्य व्रात्यस्य । योऽस्य चतुर्थो व्यानस्तानि नक्षत्राणि ॥ ४ ॥ तस्य व्रात्यस्य । योऽस्य पञ्चमो व्यानस्त ऋतवः ॥ ५ ॥ तस्य व्रात्यस्य । योऽस्य षष्ठो व्यानस्त आर्तवाः ॥ ६ ॥ तस्य व्रात्यस्य । योऽस्य सप्तमो व्यानः स संवत्सरः ॥ ७ ॥

The first Vyāna of the Vrātya is the earth (i)
The second ,, ,, ,, Antarikṣa (ii)
The third ,, ,, ,, heavens (iii)

The fourth Vyāna of the Vrātya is the stars (iv)				
The fifth	,,	,,	,,	*seasons (v)*
The sixth	,,	,,	,,	*Ārtava (vi)*
The seventh	,,	,,	,,	*year (vii)*

Antarikṣas is the intervening region between earth and the heavens. Ārtava means objects connected with, or derived from, the seasons like prevailing winds, the monsoon etc.

तस्य व्रात्यस्य । समानमर्थं परियन्ति देवाः संवत्सरं वा एतदृतवोऽनुपरियन्ति व्रात्यं च ॥ ८ ॥ तस्य व्रात्यस्य । यदादित्यमभिसंविशन्त्यमावास्यां चैव तत्पौर्णमासीं च ॥ ९ ॥

Just as the planets, the stars and the seasons keep near (or wait upon) the year, in the same way all the gods wait upon the Vrātya (viii). In that Vrātya, just as (they) enter the sun on the new moon and on full moon days. (ix)

The sun and the moon are in the same house, the same constellation, on the new moon day. For this reason, the light of the moon, said to consist of sixteen parts called *Kalās*, seems to enter (*i.e.* to be absorbed by) the sun and the moon becomes invisible. After this, the lunar light slowly emerges night after night, *Kalā* by *Kalā*, till on the full-moon day, when the two bodies are in houses separated from each other by 180°, the moon shines by her full light. In the same way, the whole universe enters Paramātmā at the dissolution and comes out of Him at the creation. The *Mantra* mentions absorption only but emergence is implied there; otherwise, the process will be incomplete.

The absorption into, and emergence from, the sun are only apparent, not real. In the same way, the repetition of the process from creation to dissolution is a product of nescience and delusion. As a matter of fact, the reality is one and changeless and there is neither birth nor death.

तस्य व्रात्यस्य । एकं तदेषाममृतत्वमित्याहुतिरेव ॥ १० ॥

Of that Vrātya (it) is the immortality of all these. Verily, it is sacrificial offering. (*x*)

That Vrātya Paramātmā, is one but appears as many, due to Māyā. As a *Mantra* of the Puruṣa Sūkta of the Yajurveda says 'The Lord of creation, though He is birthless, enters the womb and is born many times. Only the wise see His Primal form in which are established all the worlds'. Another *Mantra* says 'The Reality is one: the wise call it by many names'. Brahma is *Amṛta*, deathless, the essence of immortality. The immortality of the Jīva consists in the realization of his identity with Brahma. This realization comes from the practice of Yoga which comes to fruition only from service of the Guru. With realization, separateness is destroyed. Duality is presented as the sacrificial offering to the fire of knowledge. This is the supreme sacrificial offering. Says the Upaniṣad, 'As rivers flow into the sea and lose their separate names and forms, in the same way, the man who knows becomes free from the bondage of name and form and becomes one with the Divine Person'.

End of the tenth Sūkta of the second Anuvāka

11

तस्य व्रात्यस्य ॥ १ ॥ यदस्य दक्षिणमक्ष्यसौ स आदित्यो यदस्य सव्यमक्ष्यसौ स चन्द्रमाः ॥ २ ॥ योऽस्य दक्षिणः कर्णोऽयं सो अग्निर्योऽस्य सव्यः कर्णोऽयं स पवमानः ॥ ३ ॥ अहोरात्रे नासिके दितिश्चादितिश्च शीर्षकपाले संवत्सरः शिरः ॥ ४ ॥

Of that Vrātya (*i*) *The sun is the right eye, the moon the left eye* (*ii*) *The fire is the right ear, the wind the left ear* (*iii*) *The day and*

night are the nostrils, Diti and Aditi, the two cephalic hemispheres, the year the head (iv).

Diti and Aditi have been explained before but the context shows that the words have been used in a different sense here. They are apparently the Uttarāyaṇa and the Dakṣiṇāyana, the two halves of the year in which the sun travels north from the Tropic of Capricorn and south from the Tropic of Cancer respectivly.

अन्हा प्रत्यङ् व्रात्यो रात्र्या प्राङ् नमो व्रात्याय ॥ ५ ॥

After the day i.e. in the night, before the night i.e. in the day. Salutations to the Vrātya, day and night, at all times. (v)

End of the eleventh Sūkta of the second Anuvāka
End of this Kāṇḍa

APPENDIX

The following nine *Mantras* are found in the twenty-seventh Sūkta of the eighteenth Kāṇḍa of the Paippalāda recension. The rest appears to be irretrievably lost. The existent *Mantras* introduce no change in the interpretation:

व्रात्यो वा इद् अग्र आसीत्। ईयमान एव प्रजापतिं सम् ऐरयत् स प्रजापतिर् आत्मनस्सुपर्णमपश्यत्

तद् एकमभवत् । तल्ललाममभवत् ।

तन्महद्भवत् । तज्ज्येष्टमभवत् ।

तत्तपोऽभवत् । तत् सत्यभमवत् ।

तद् ब्रह्माभवत् । तेन प्राजायत ॥

सोऽवर्धयत् । स महानभवत् । सं महादेवोऽभवत् स ईशानोऽभवत् । स देवानाम्

एकव्रात्योऽभवत् । स धनुरा दत्त । तद् इन्द्रधनुरभवत्

नीलमस्योदरं लोहितमस्य पृष्ठम्

नीलेनाप्रियं लोकोऽच्चि । लोहितेन द्विषन्तं विध्यतीति ब्रह्मवादिनो वदन्ति ॥ स प्राचीं दिशमनुव्यचलत्

This text has been taken from Dr. Raghuvira's edition.

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